

TEXTILES

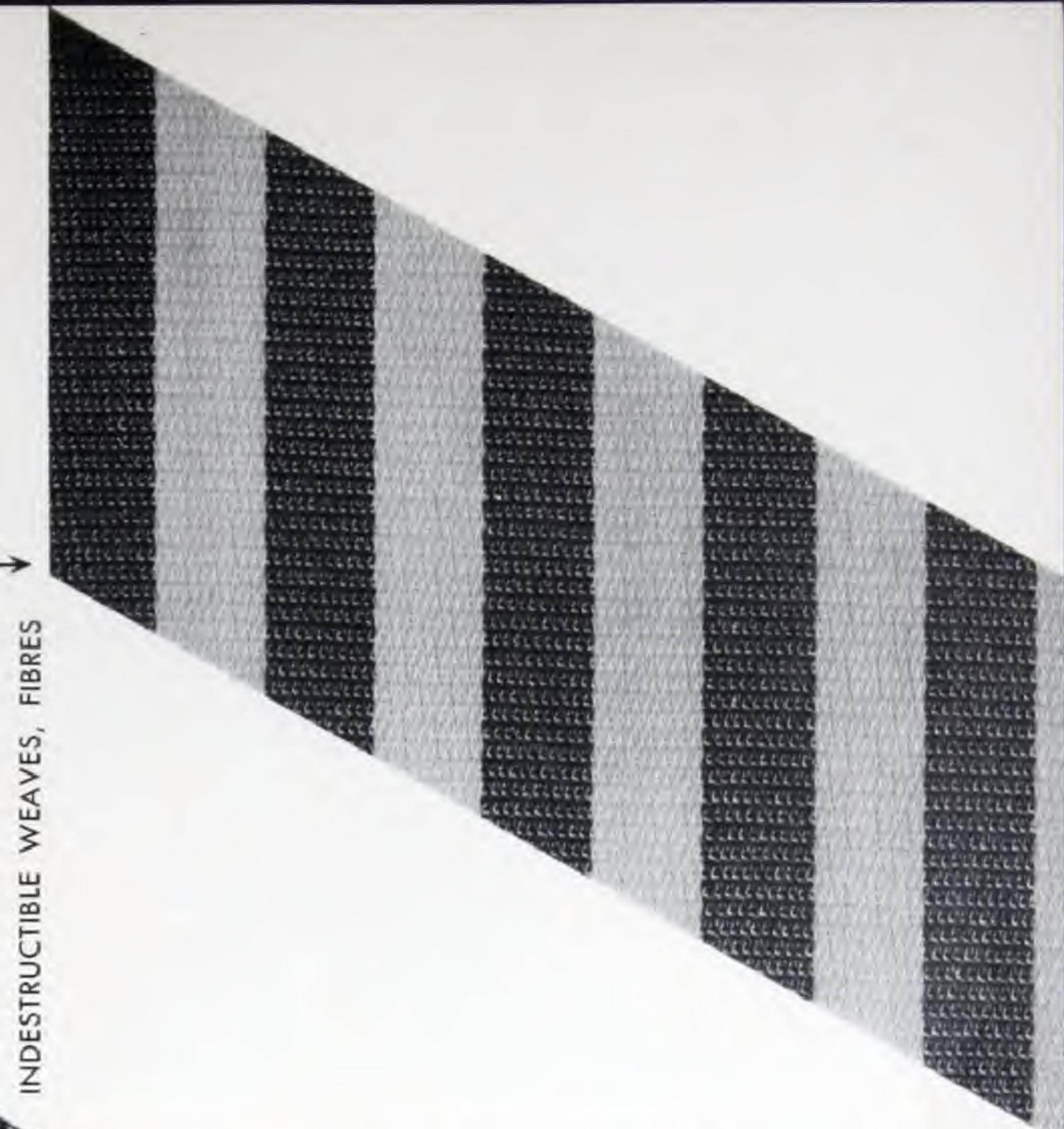
KNOLL ASSOCIATES, INC.

The infinite variety of trends in modern textiles keeps pace with the times. The wealth of inventiveness in man-made cloths, the rich resources in animal fibers and handwoven fabrics from all parts of the world add continuously to the vast range of Knoll textiles, whetting the imagination of the interior designers.

Contemporary fabrics are planned for specific roles to meet specific needs. Weaves that resist wrinkles, camouflage spotting, outlive Methuselah, or simply confine themselves to the practical virtues of washability, fast color and low cost wind up in university dormitories, offices and institutions of all types. For the home coarse upholstery cottons, heavy denims, mohair weaves and textured handwovens have their drapery counterparts in translucent but equally sturdy linen fishnet and clean fresh country cottons.

For the total interior plan, a new Knoll series of correlated upholstery and curtain fabrics bring together color, weave and design in harmonies of wit and imagination. Typical are the heavy homespun linens in muted checks with their blending plain textures. Small and brisk prints which appear like weaves at the distance melt in pleasantly with plain textured cottons and sharp, clear stripes.

The new low-cost textiles belong in this picture right along with the most fabulous ones. They have an important place. With new techniques and know-how in weaves, a cloth of great beauty, intrinsic quality and design can be mass produced at a low price. A whole new range of fabrics has been added to broaden the base of good textiles within reach of everyone. Each has its balanced color, texture relationship and sensitivity to area in the total plan.



P3 "Saran" stripe woven plastic, 50" →

← P325 Woven grey horsehair upholstery, 27"

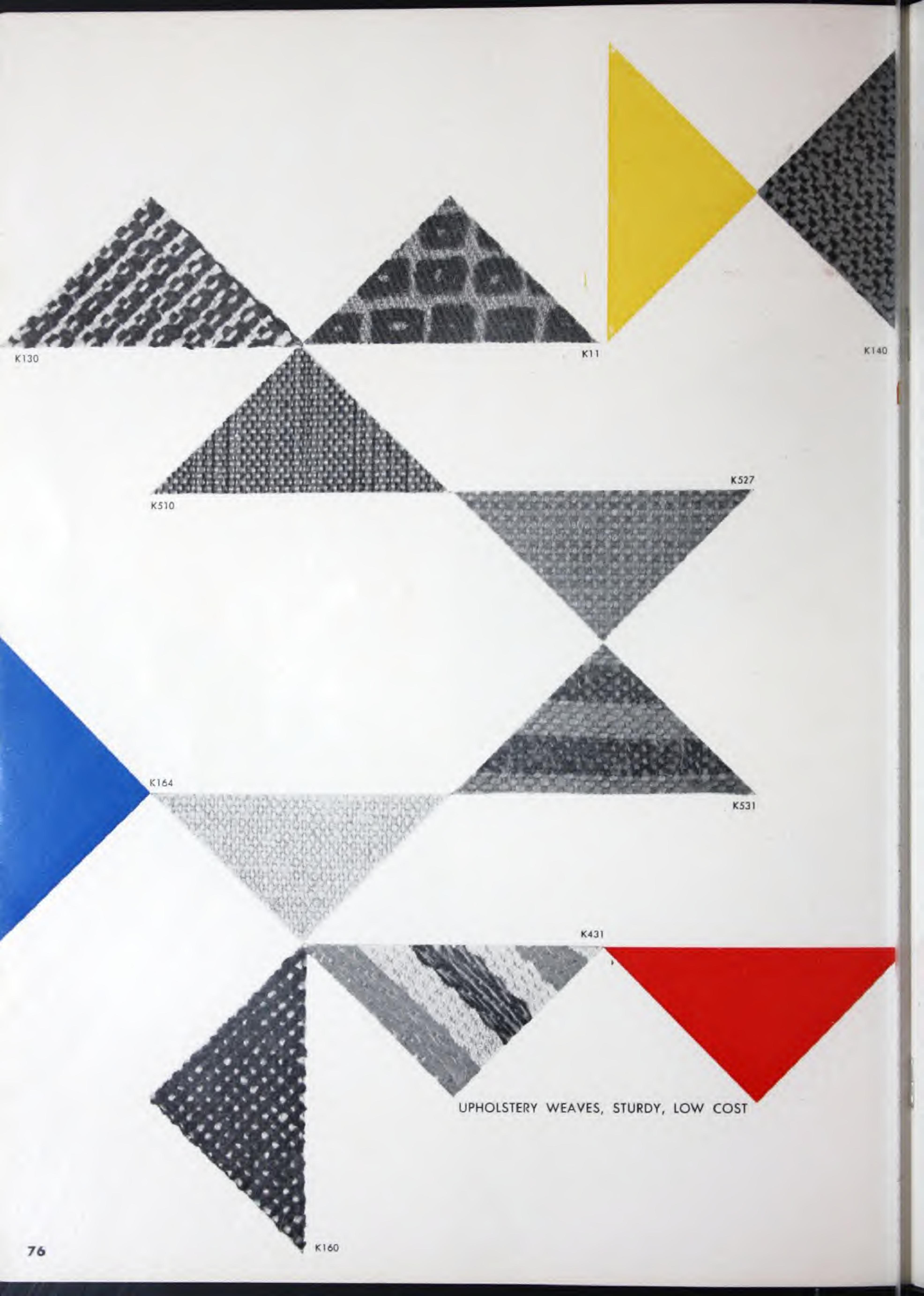


P4 "Saran" solid color woven plastic, 36" →

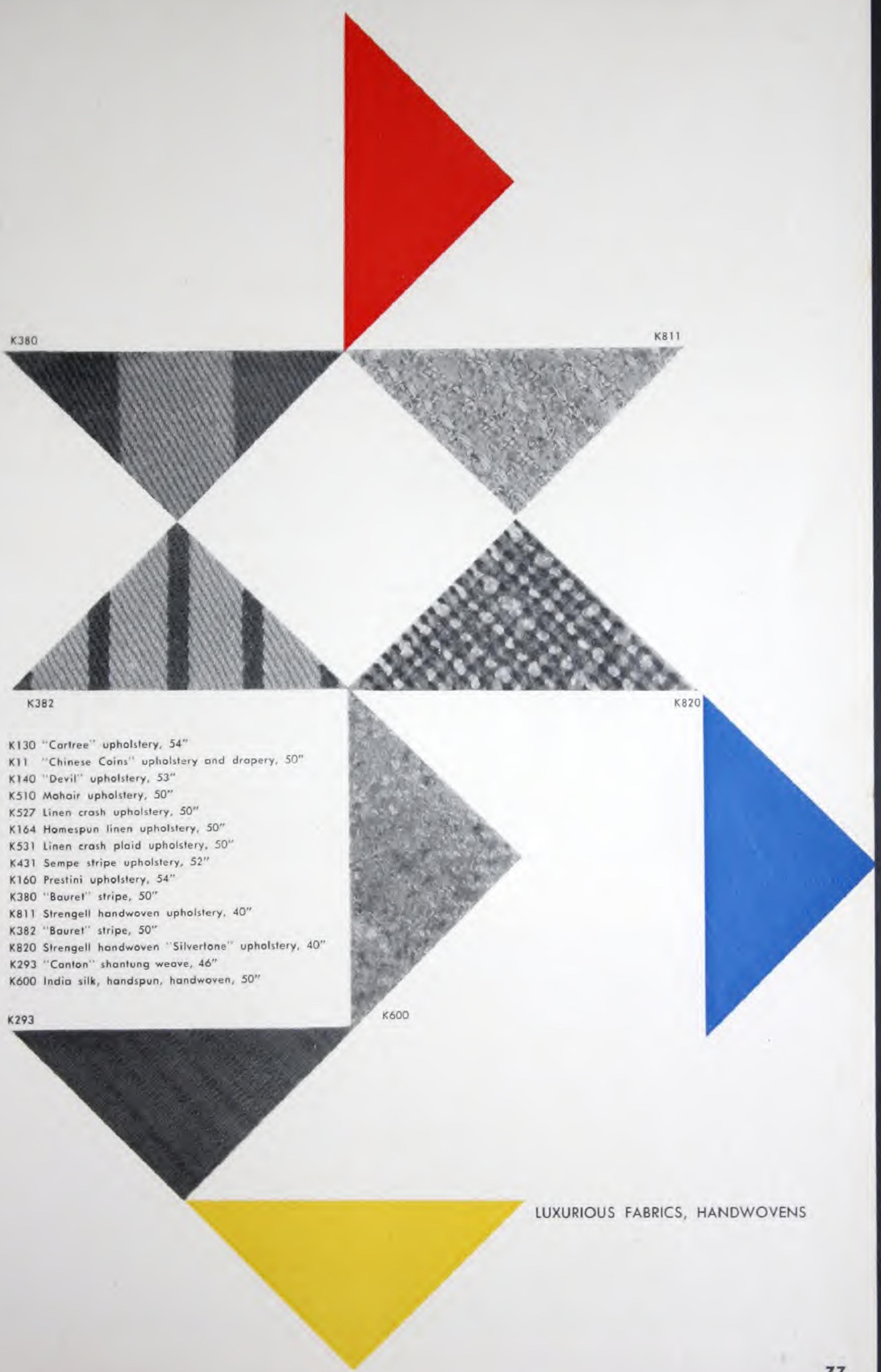


← 1 Natural fiber "Pandanus" upholstery, plasticized, 27"





UPHOLSTERY WEAVES, STURDY, LOW COST

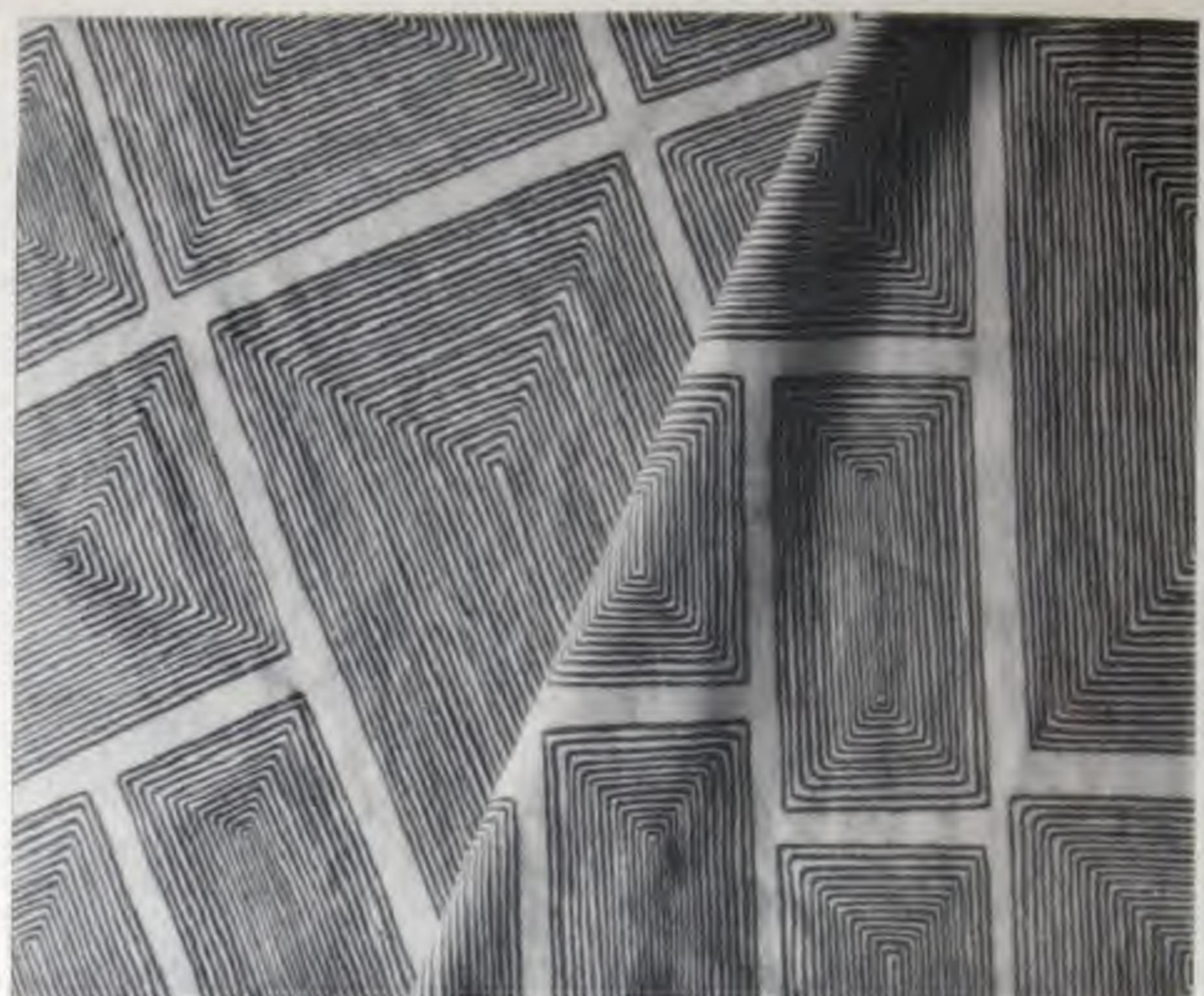


K130 "Cartree" upholstery, 54"
K11 "Chinese Coins" upholstery and drapery, 50"
K140 "Devil" upholstery, 53"
K510 Mohair upholstery, 50"
K527 Linen crash upholstery, 50"
K164 Homespun linen upholstery, 50"
K531 Linen crash plaid upholstery, 50"
K431 Sempe stripe upholstery, 52"
K160 Prestini upholstery, 54"
K380 "Bauret" stripe, 50"
K811 Strengell handwoven upholstery, 40"
K382 "Bauret" stripe, 50"
K820 Strengell handwoven "Silvertone" upholstery, 40"
K293 "Canton" shantung weave, 46"
K600 India silk, handspun, handwoven, 50"

LUXURIOUS FABRICS, HANDWOVENS



K290/13 "Mosaic" shantung weave, 48"



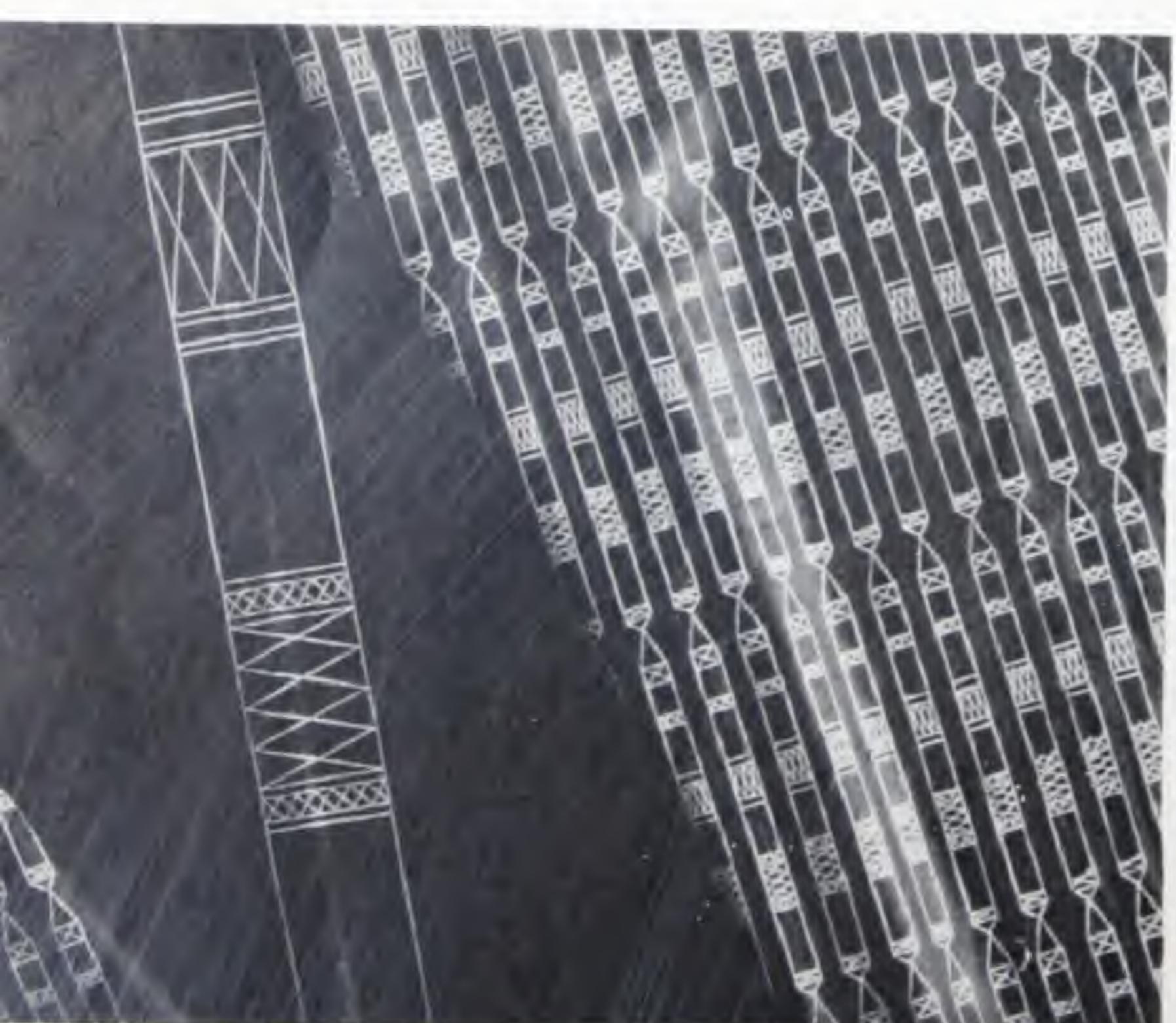
K320/3 "Campagna" cotton, 54"



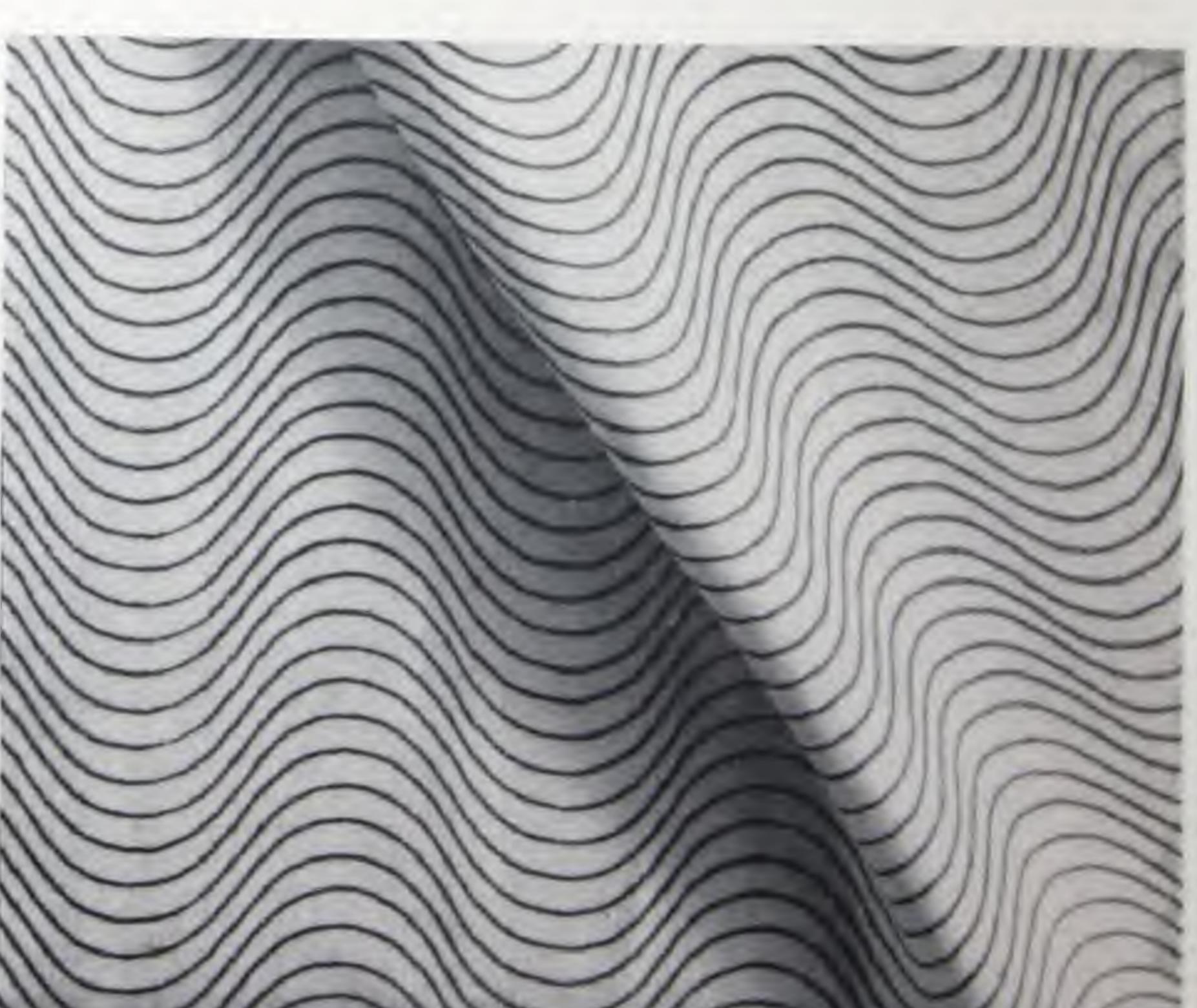
K300/46 "Apples" on cotton, 50". K288/43 "Apples" on linen, 50"



K11 "Chinese Coins" cotton, 50"



K375 "Bauret" chintz, 50"



K192/2 "Waves" linen, 50"



K284 "Reeds" cotton, 50"



K527 Linen crash matching weave, 50". K531 Linen crash in plaid



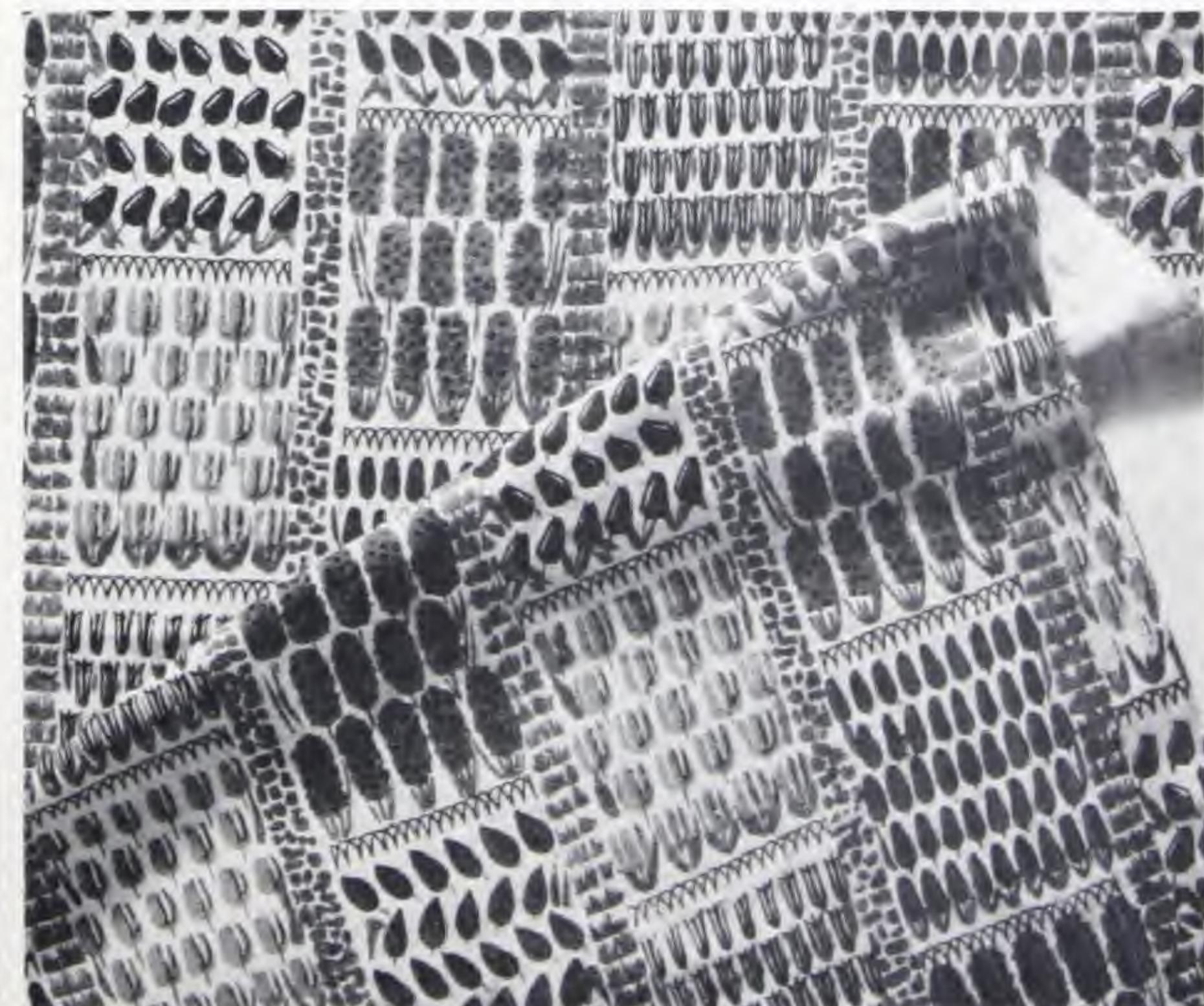
K190/1 "Cross Bars" cotton, 50"



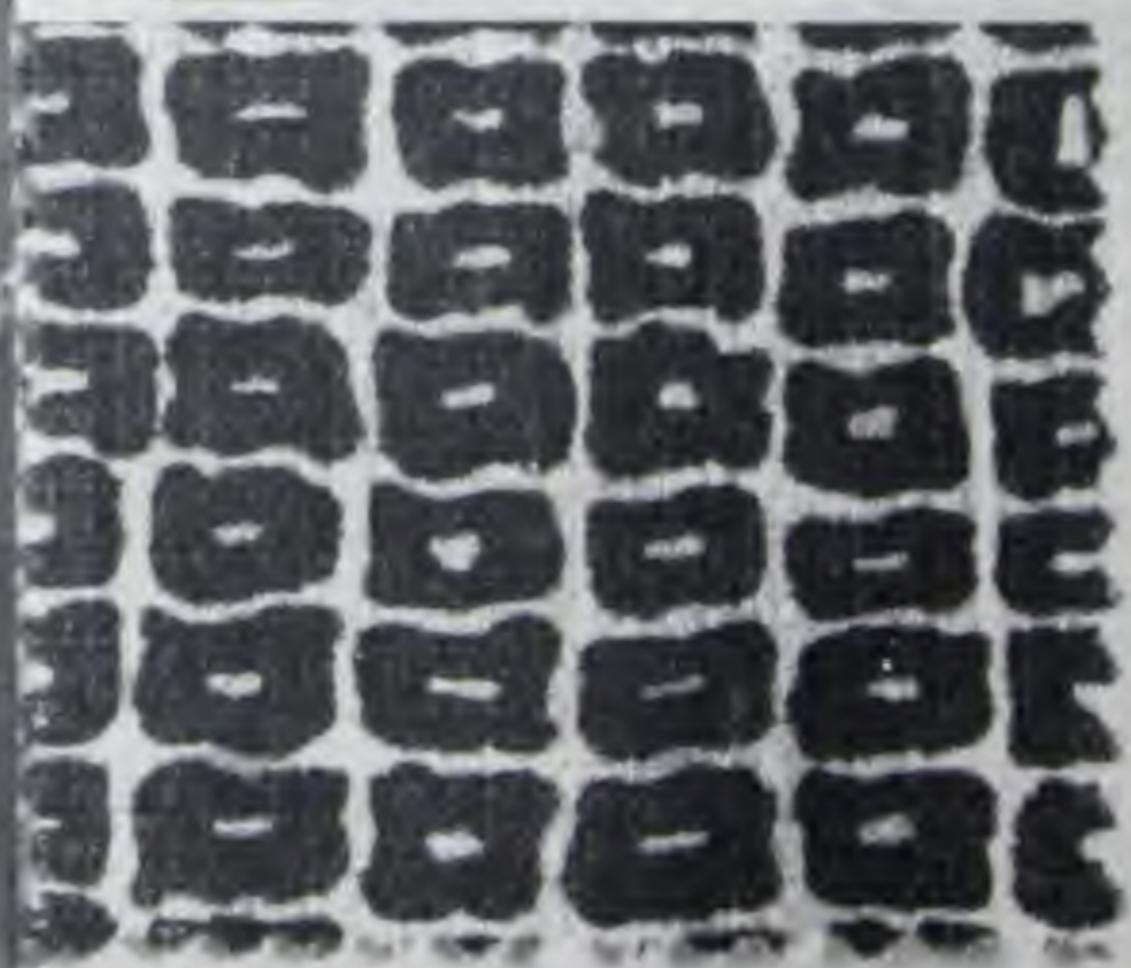
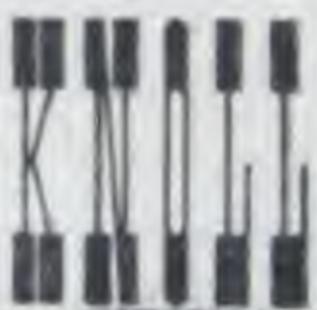
K330/3 "Shooting Stars" shantung weave, 46"



K605/5 "Italian" silk, 30"



K191/2 "Plants" linen, 50"



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CHICAGO : 160 E. SUPERIOR STREET
ATLANTA : 64 FIFTEENTH STREET, N.E.
DALLAS : 2909 FAIRMOUNT STREET
BOSTON : 21 CHARLES STREET

KNOLL FABRICS AND DECORATOR SAMPLES ARE AVAILABLE ON REQUEST

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CHAIRS



The modern chair belongs to a modern way of life. New principles of construction, new methods of joining, new techniques and materials have contributed to the advancement in chair design.

Compare the lightness of the Saarinen 70 chair in relation to its overall dimension. Compare the chair's bulkless look in relation to its depth which no overstuffed piece can match in ratio of weight to mass. Its form is determined by the simplest, most direct use of material in terms of economy, efficiency, purpose and, certainly, pleasure.

Architectural concepts in design have contributed to the classical beauty of many of these chairs. The Barcelona chair which opens the Knoll collection was designed in 1929 by Mies van der Rohe. It recalls the strength and purity of style with which this same architect endowed his Barcelona pavillion. The span of more than twenty years since the chair was first exhibited has not dimmed its importance but rather secured it as one of the most distinguished and elegant designs of our time.

In linear delicacy and simplicity of form the chairs designed by Milan architect Franco Albini express a similar dignity and power.

Among the American architects, the work of Eero Saarinen has profoundly affected the direction and content of contemporary furniture design for today's living. His moulded plastic chairs mark the beginning of a new tradition in keeping with the technological advance of our day.

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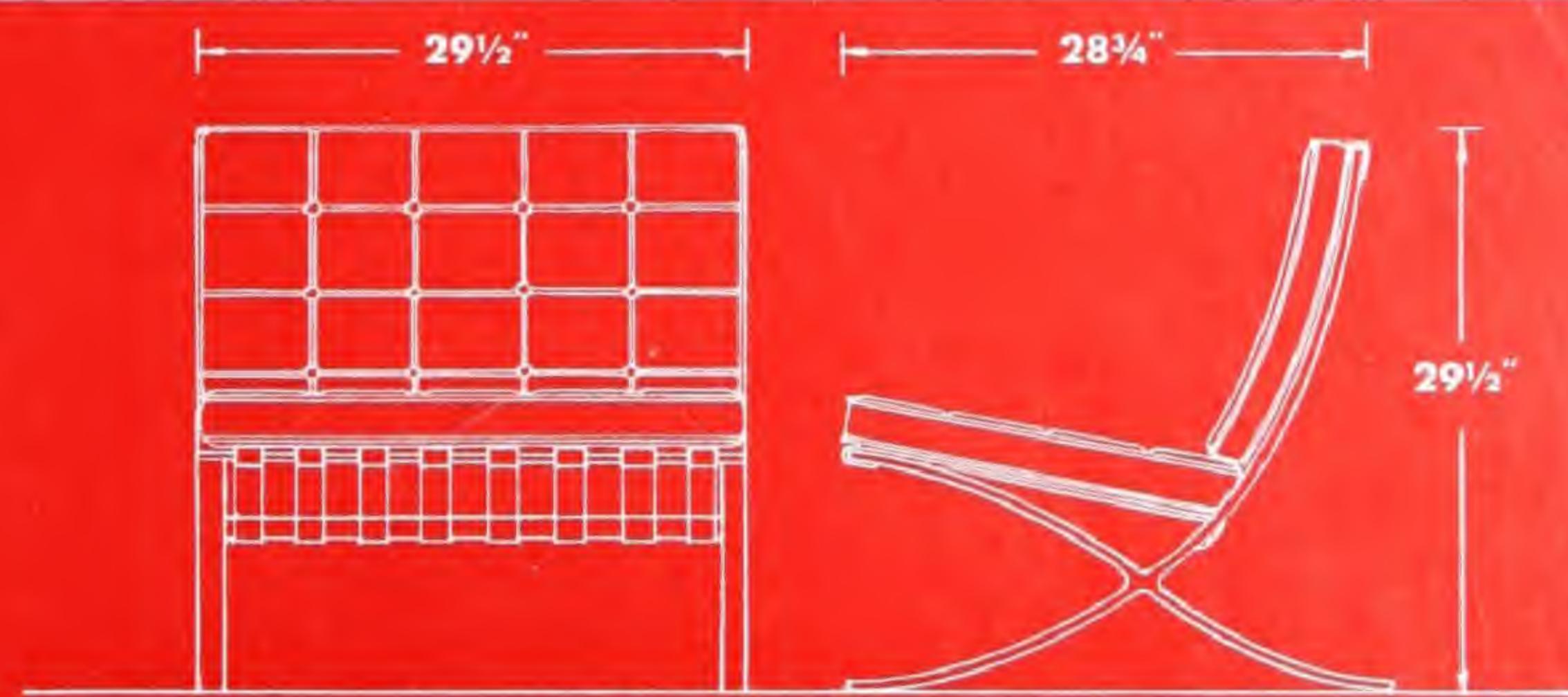






MIES VAN DER ROHE DESIGN

250 Barcelona chair



Knoll showroom in Dallas, designed by Florence Knoll

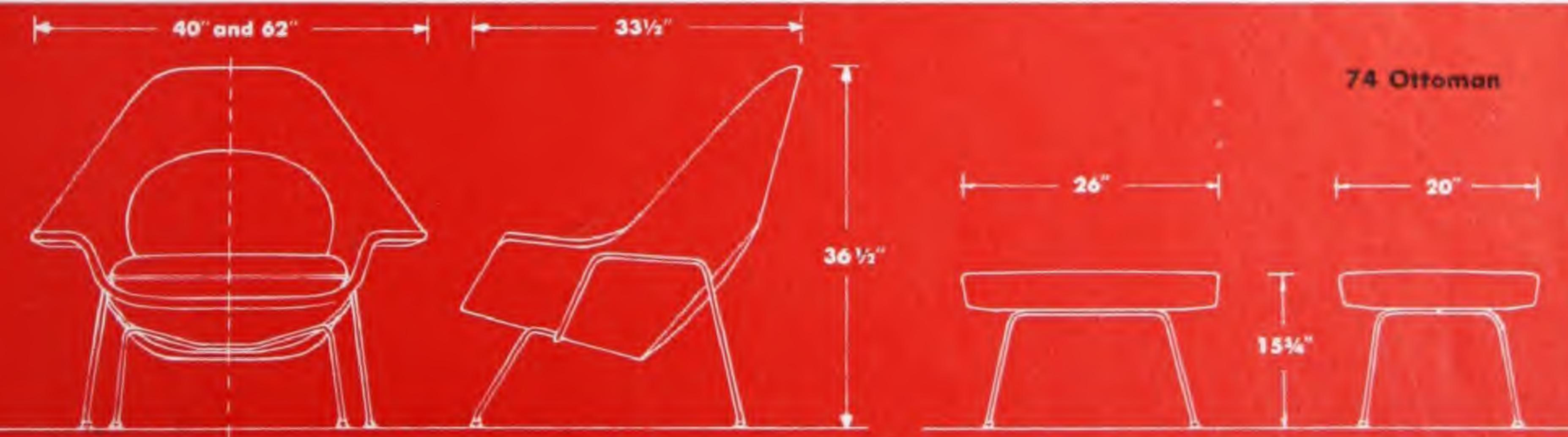




70 Chair*

EERO SAARINEN DESIGNS

73 Settee





72P Chair*, plastic back



EERO SAARINEN DESIGNS

72U Chair*, upholstered back

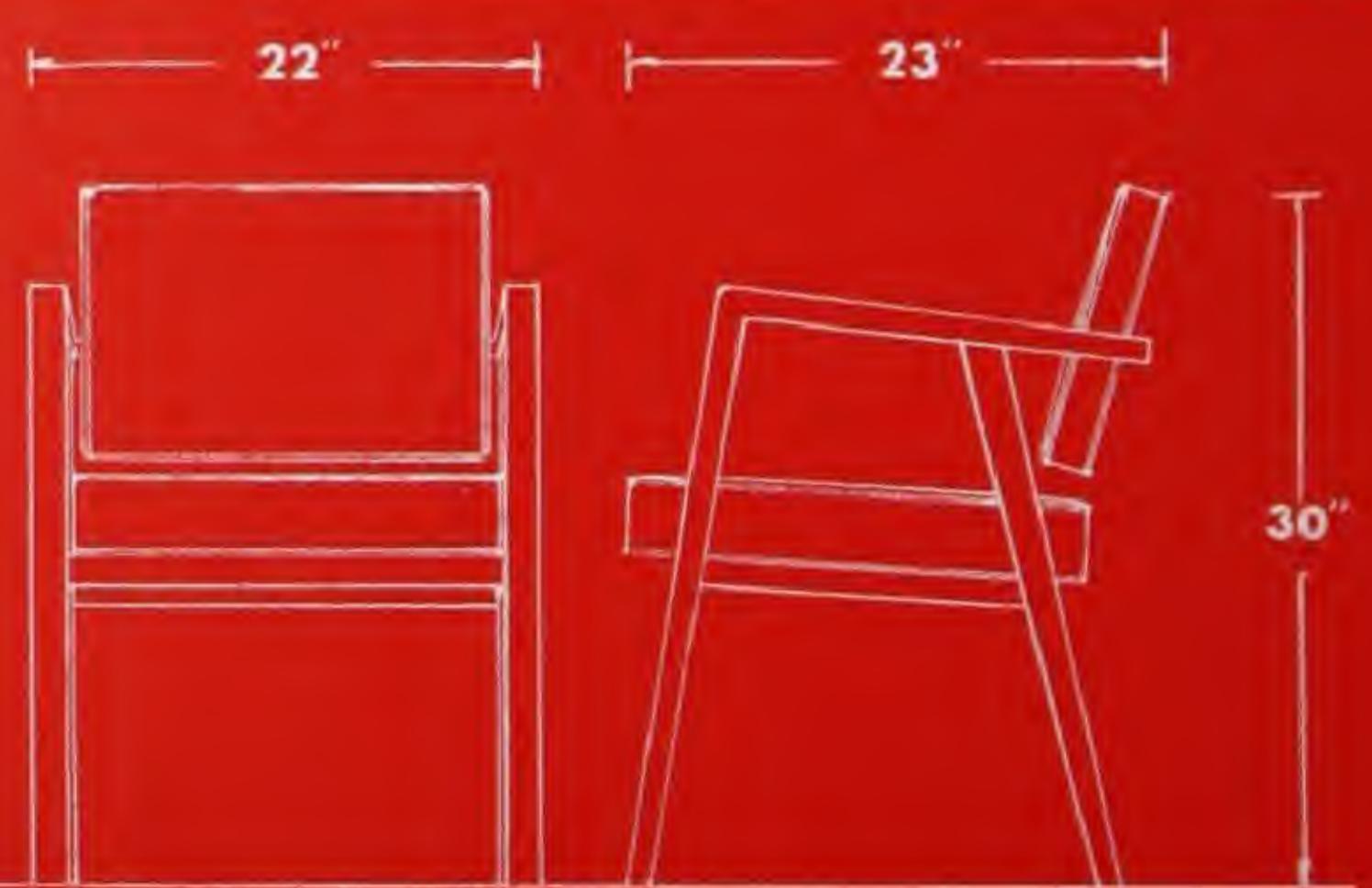
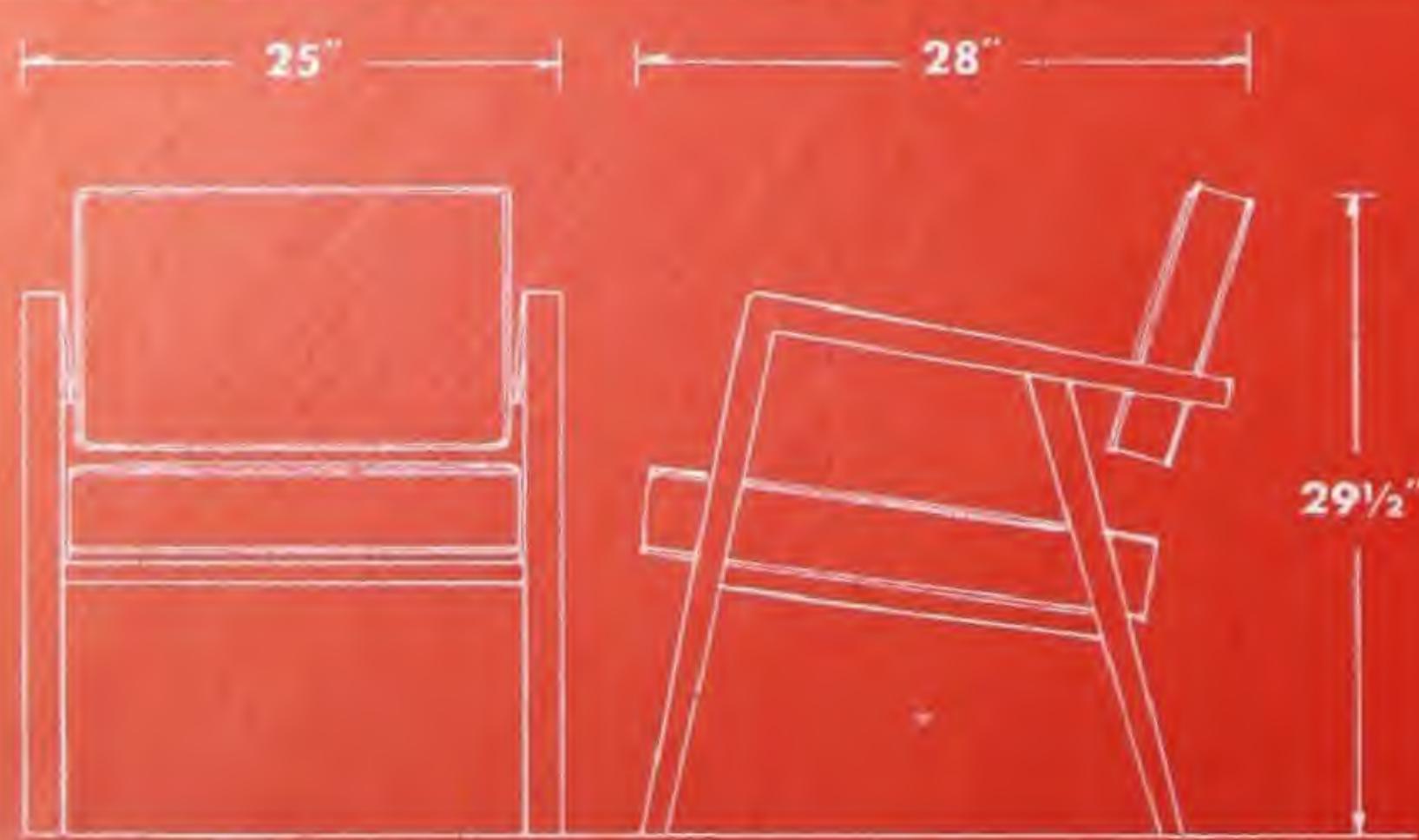




71 Chair* 71S Chair with swivel, not illustrated



49 Lounge chair, wood



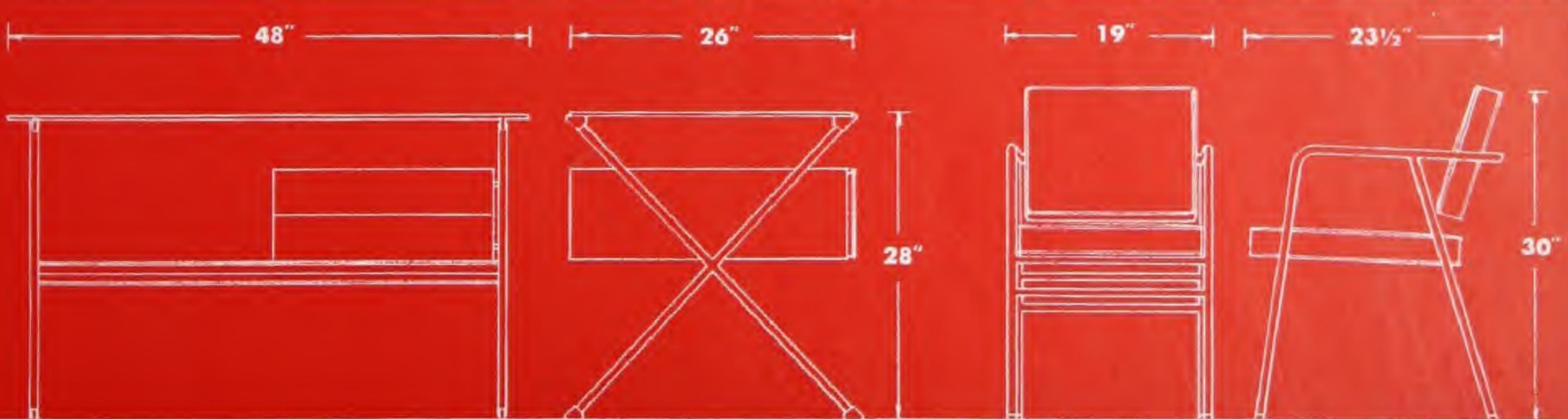


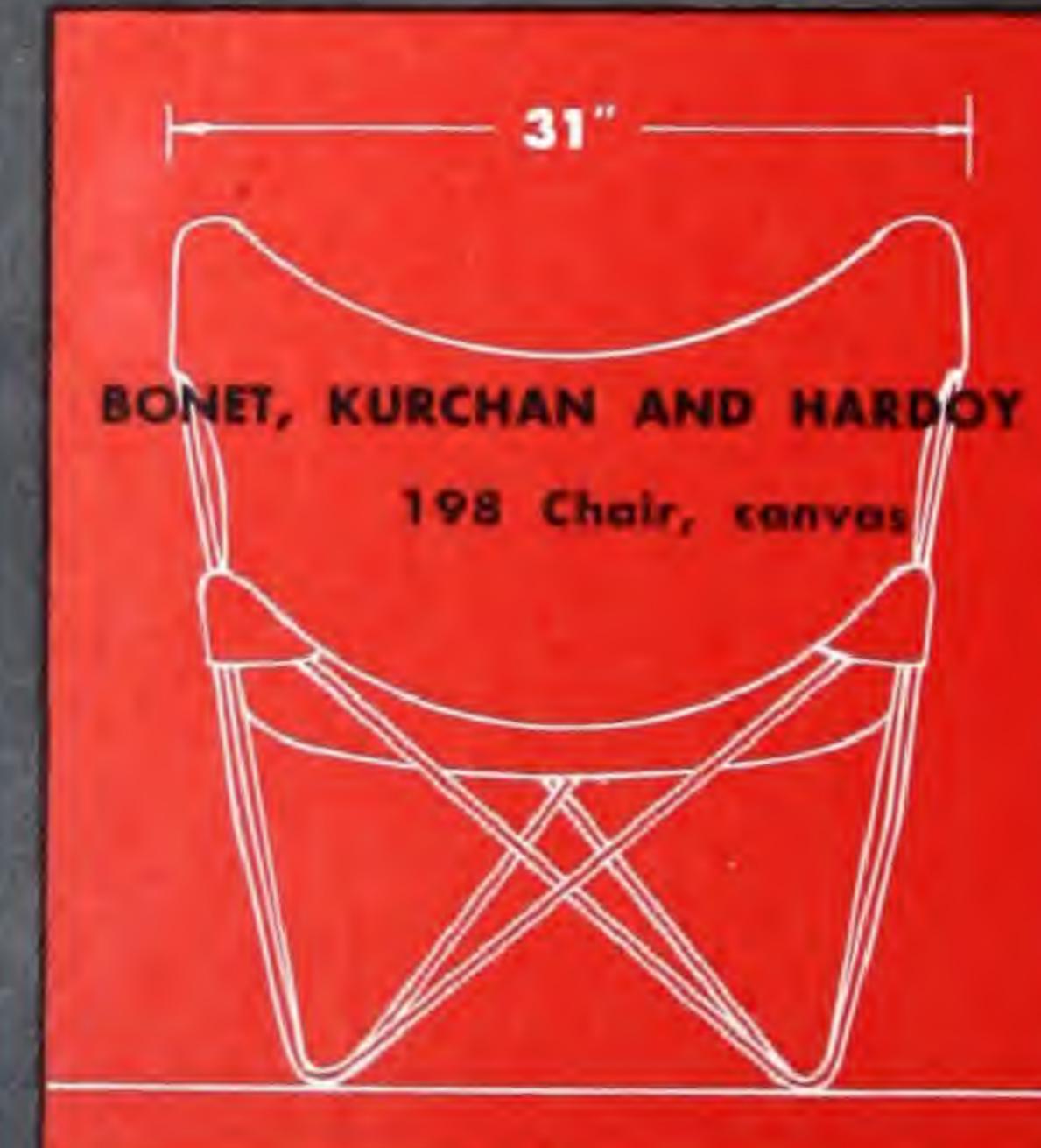
FRANCO ALBINI DESIGNS

47 Desk chair, metal

80 Desk

48 Desk chair, wood







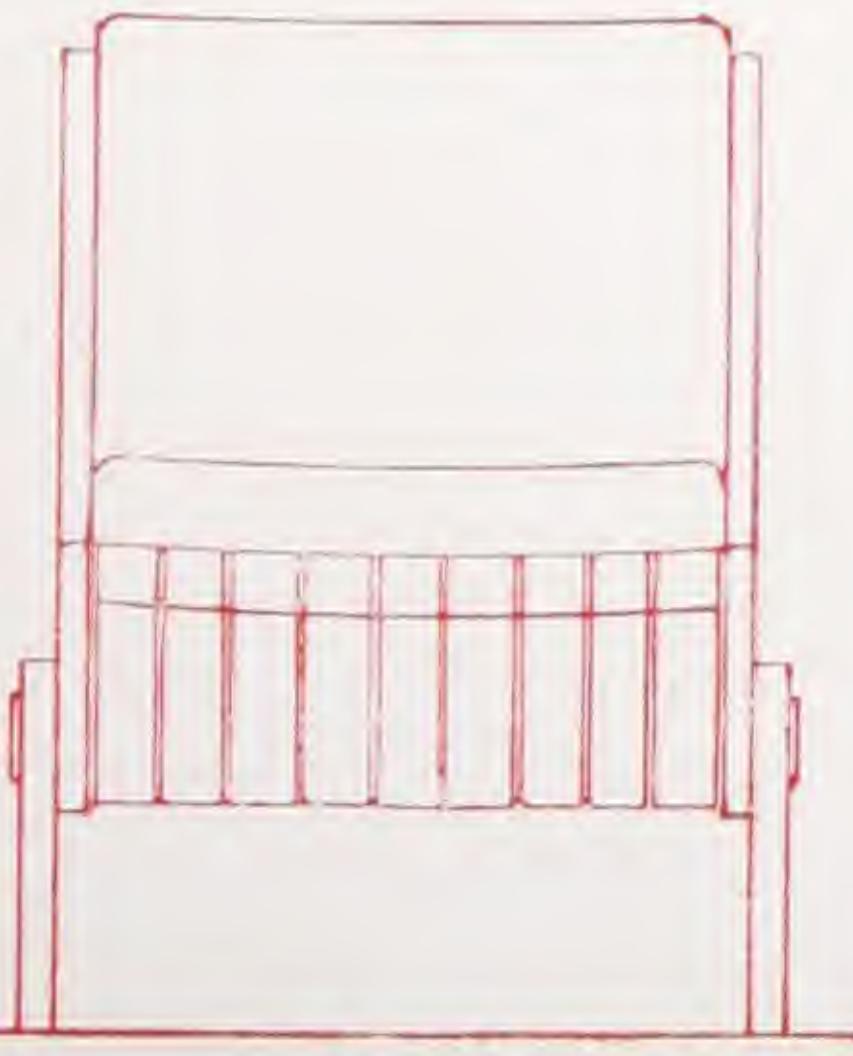


Living-Dining room designed by Florence Knoll for the Detroit Institute of Arts Exhibition for Modern Living. Photograph by Elmer Astleford

PIERRE JEANNERET DESIGN 92 Chair*



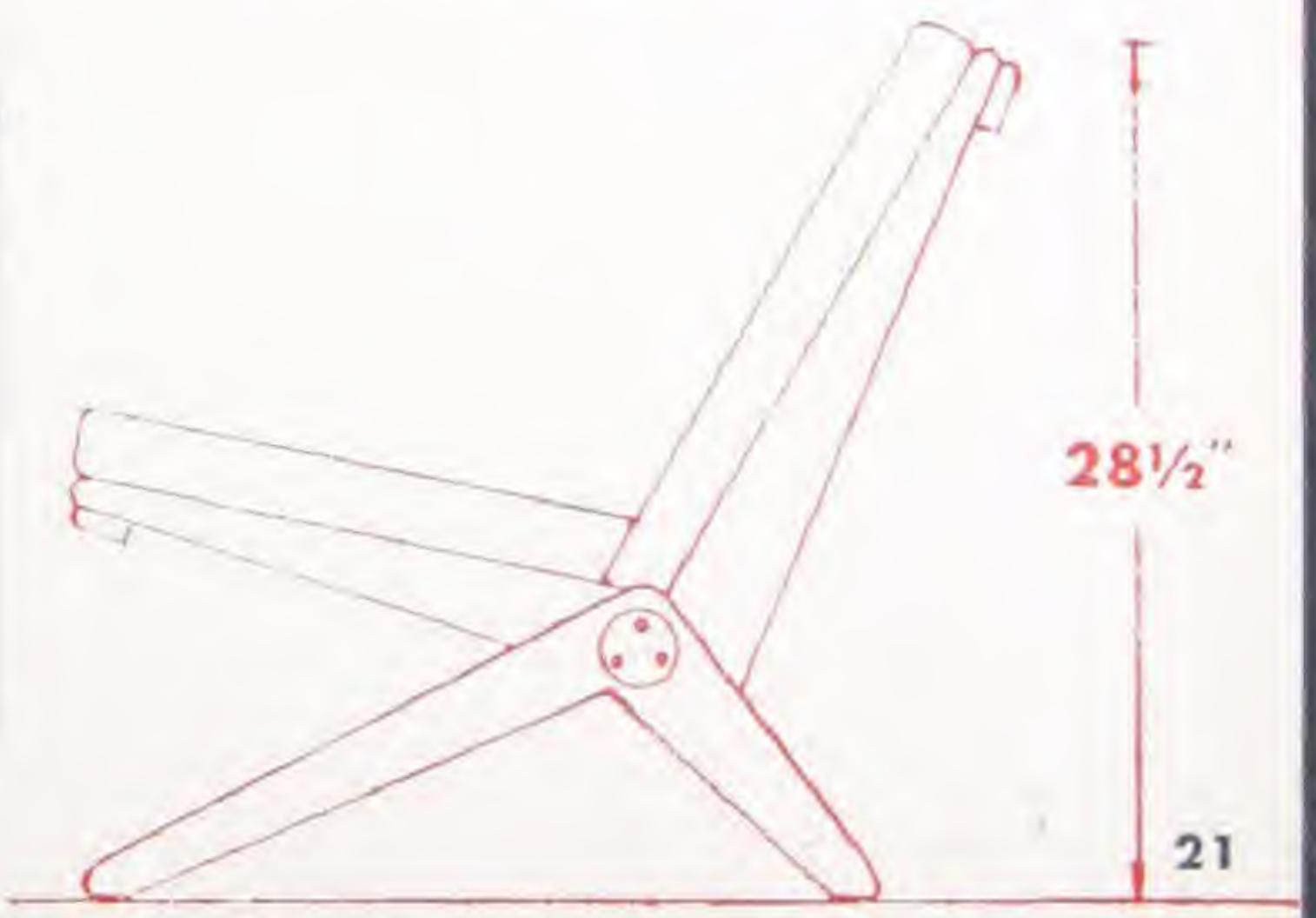
22"



31½"



28½"





652W and 652U $\frac{1}{2}$ Armchairs



654U $\frac{1}{2}$ and 654U Chairs

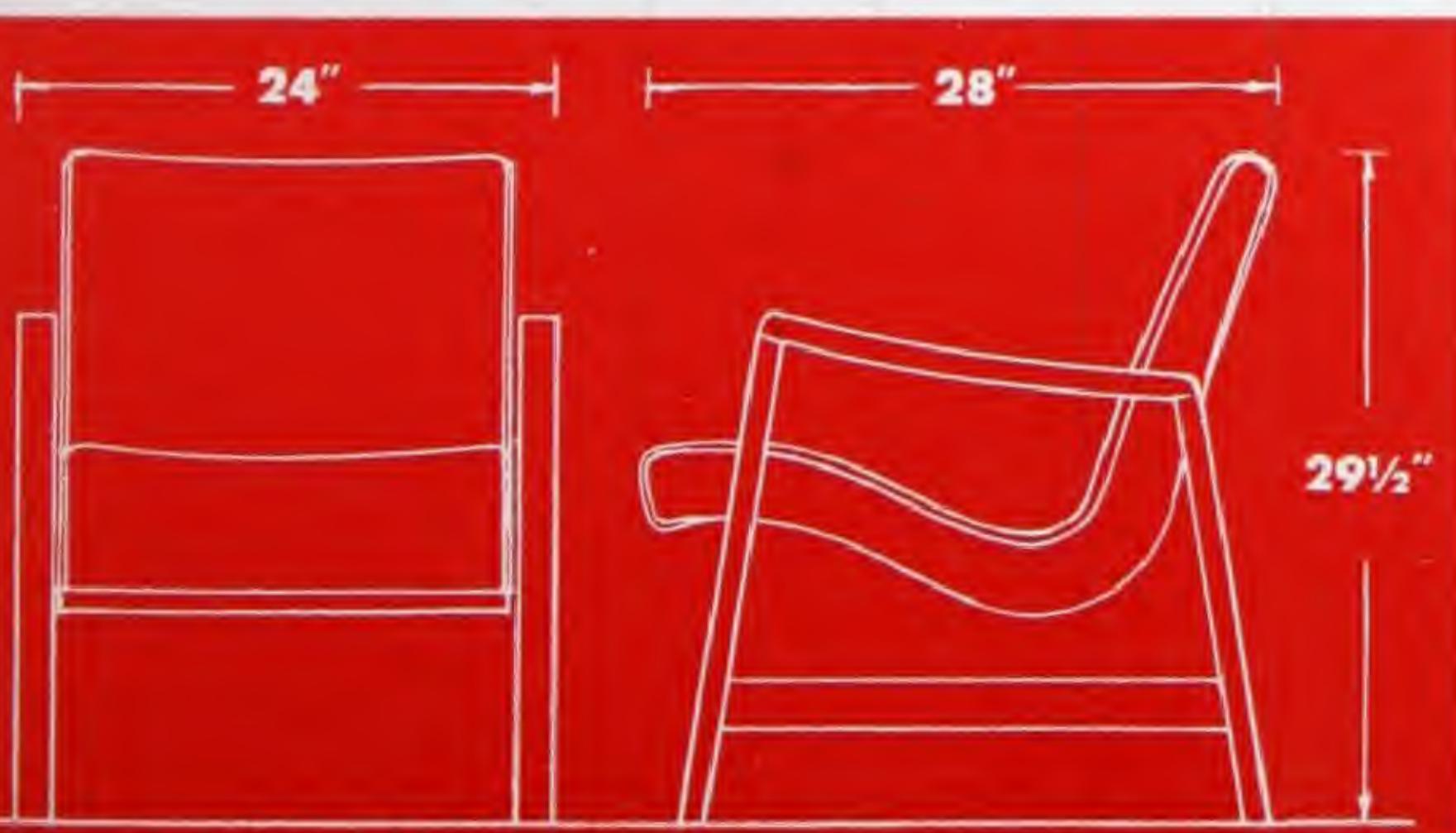
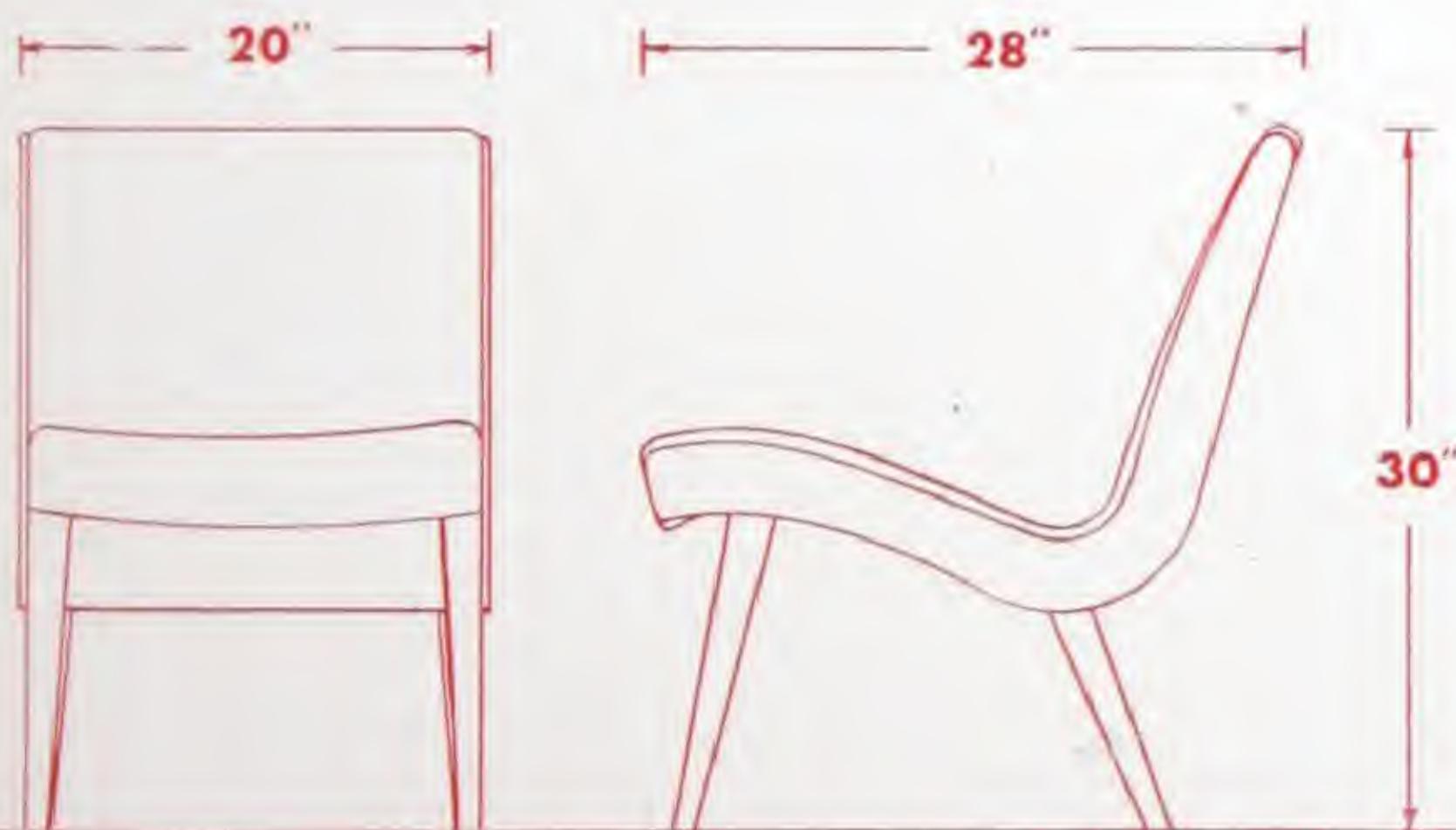


652U Armchair*



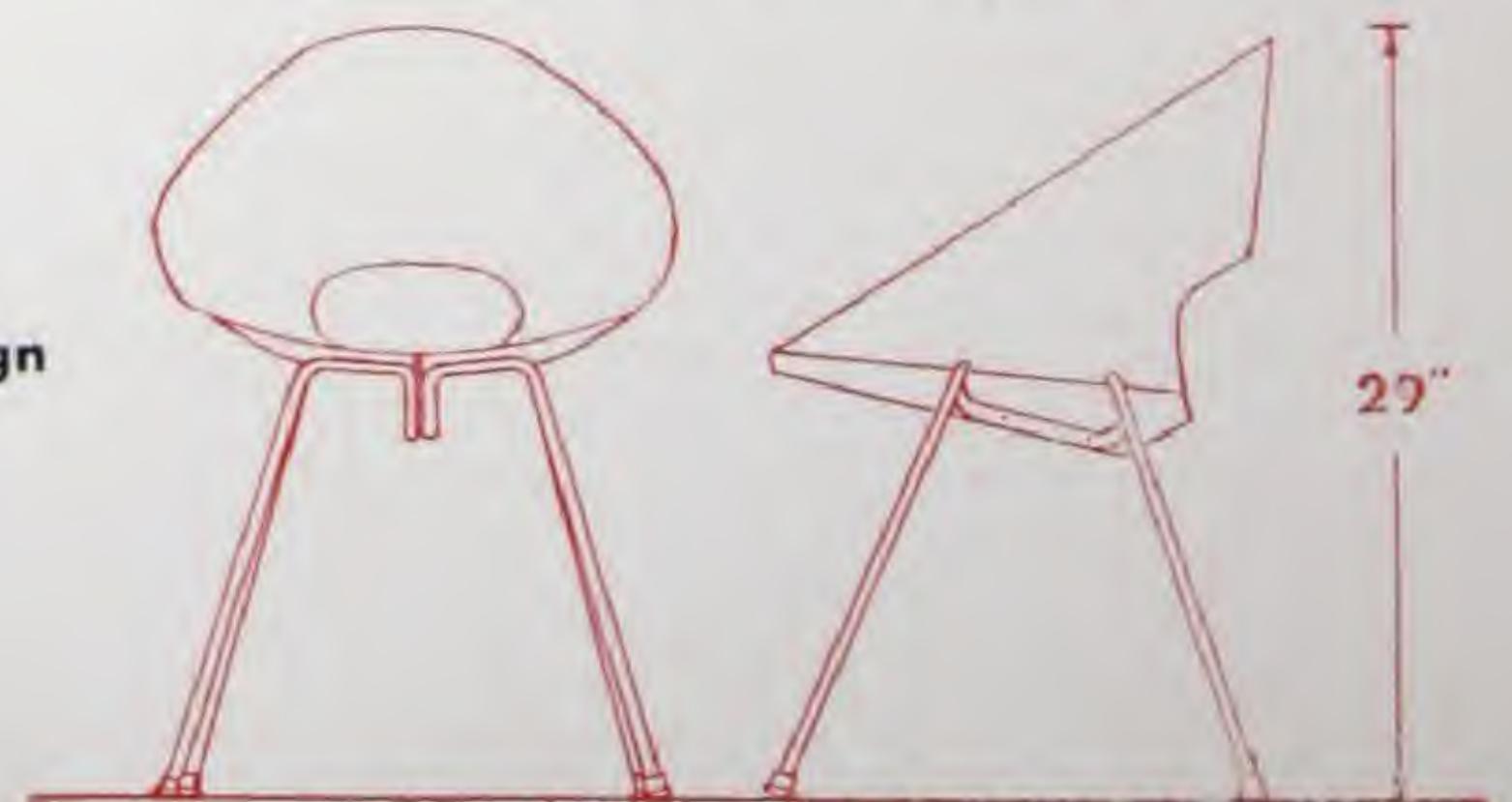
654L Chair, leather

654W Chair, webbed





20" 19½"

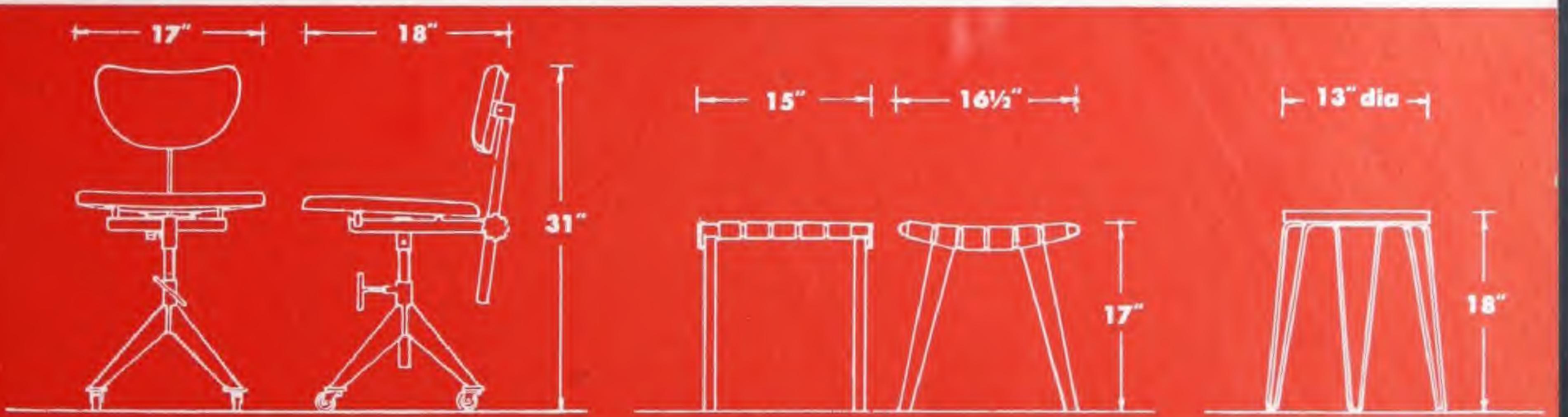


132 Chair, metal 132U with rubber cushion, Donald Knorr design



T60U Work chair, upholstered T60 wood, Odeberg Olsen design

75 Stacking stool, Florence Knoll design



667W Stool

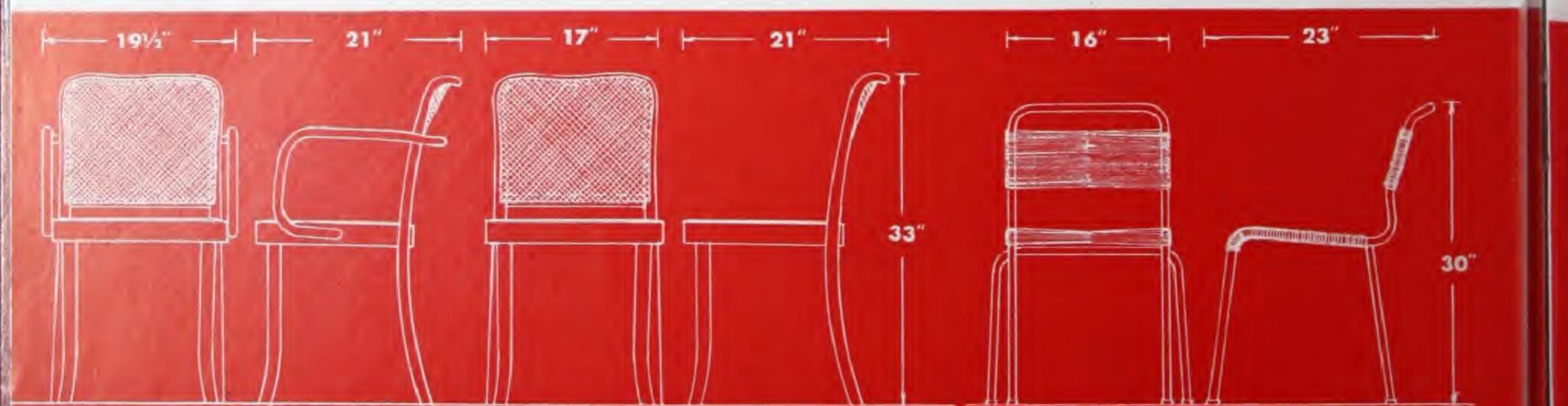




147 Armchair 146 Side chair, Joseph Frank design



130 Stacking chair, Andre Dupré design



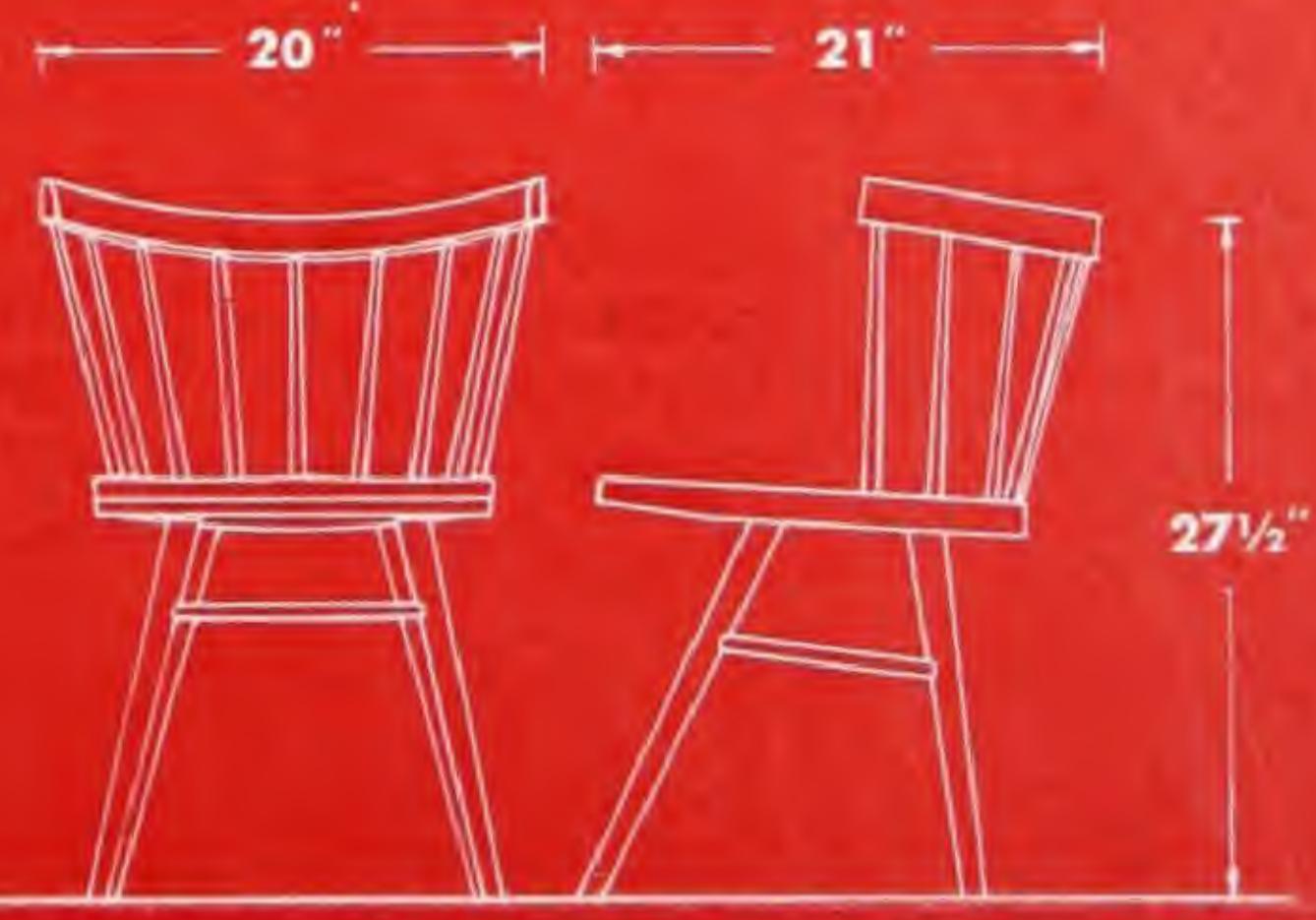


N20 Chair



N19 Chair

GEORGE NAKASHIMA DESIGNS





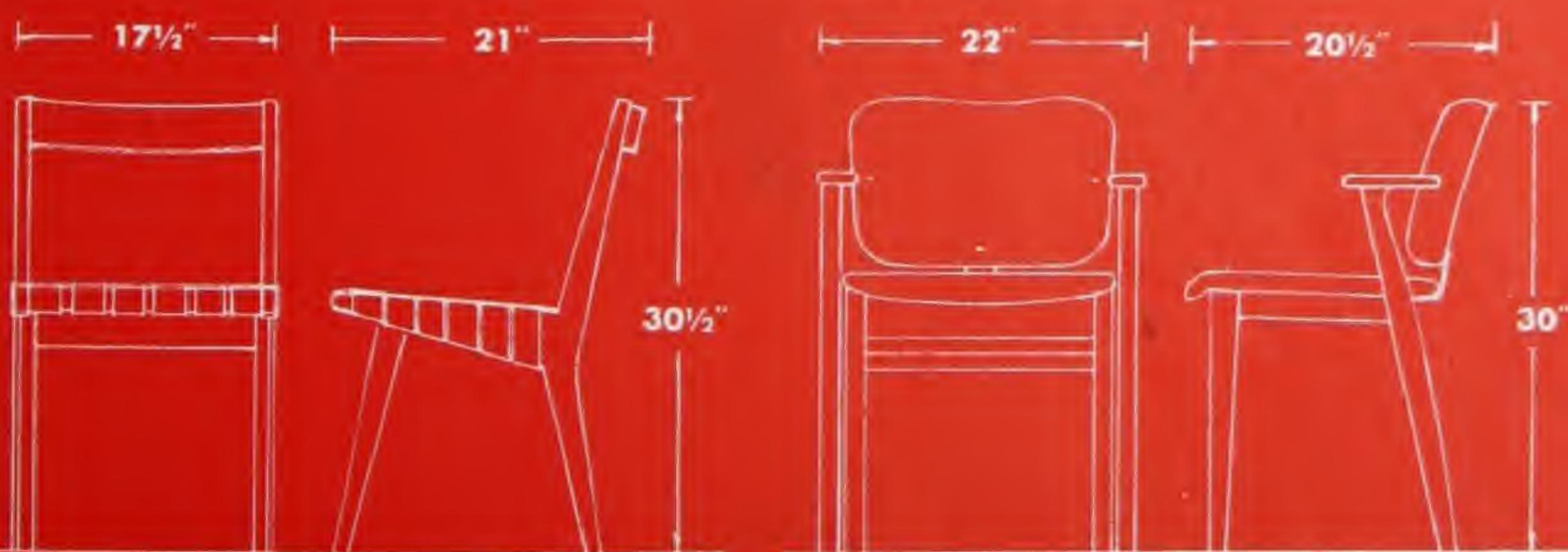
Top to bottom: 666WSP*, 666USP, 666W Chair



666U Chair



Top to bottom: 141, 142, 140 Stacking chairs, Ilmari Tapiovaara design



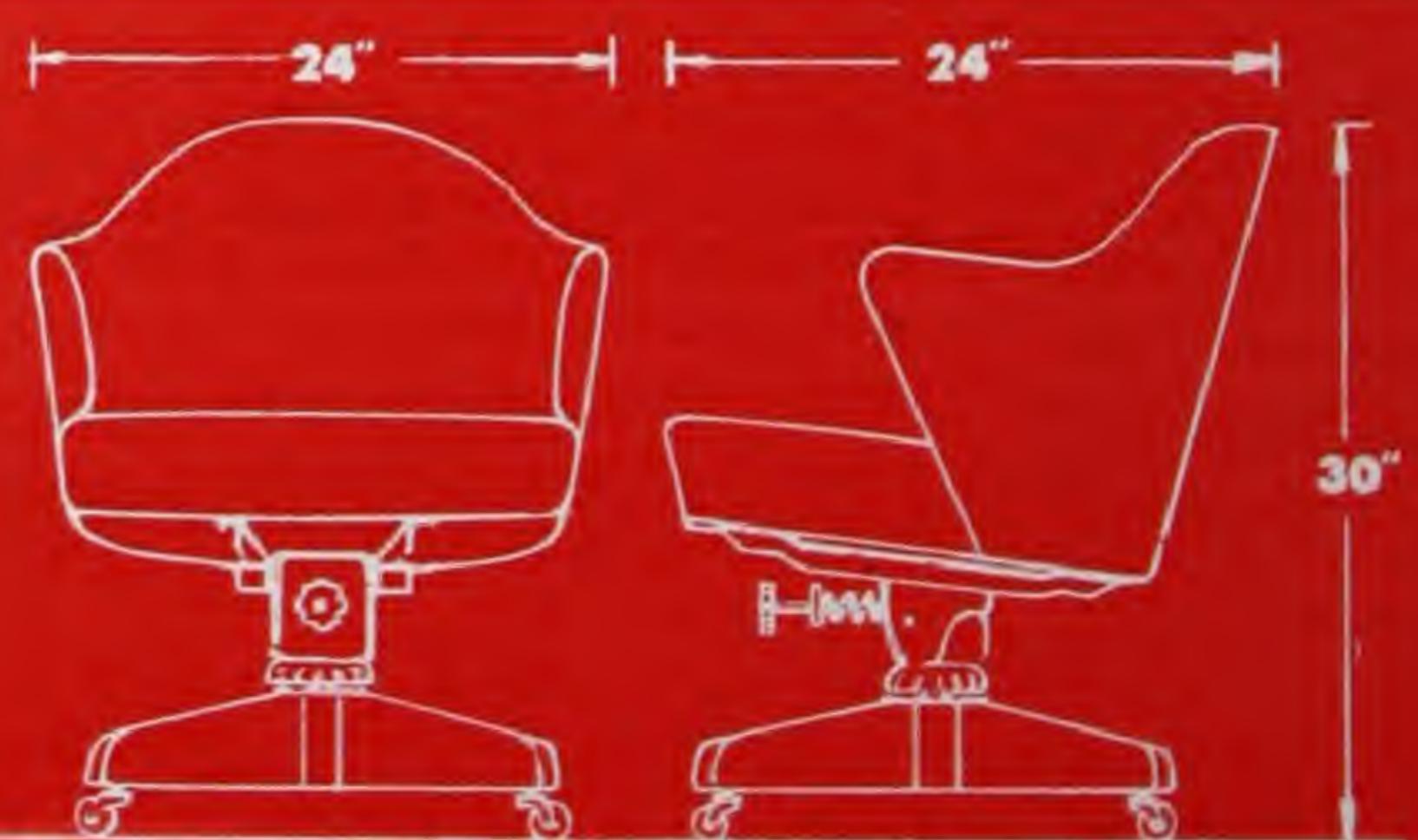
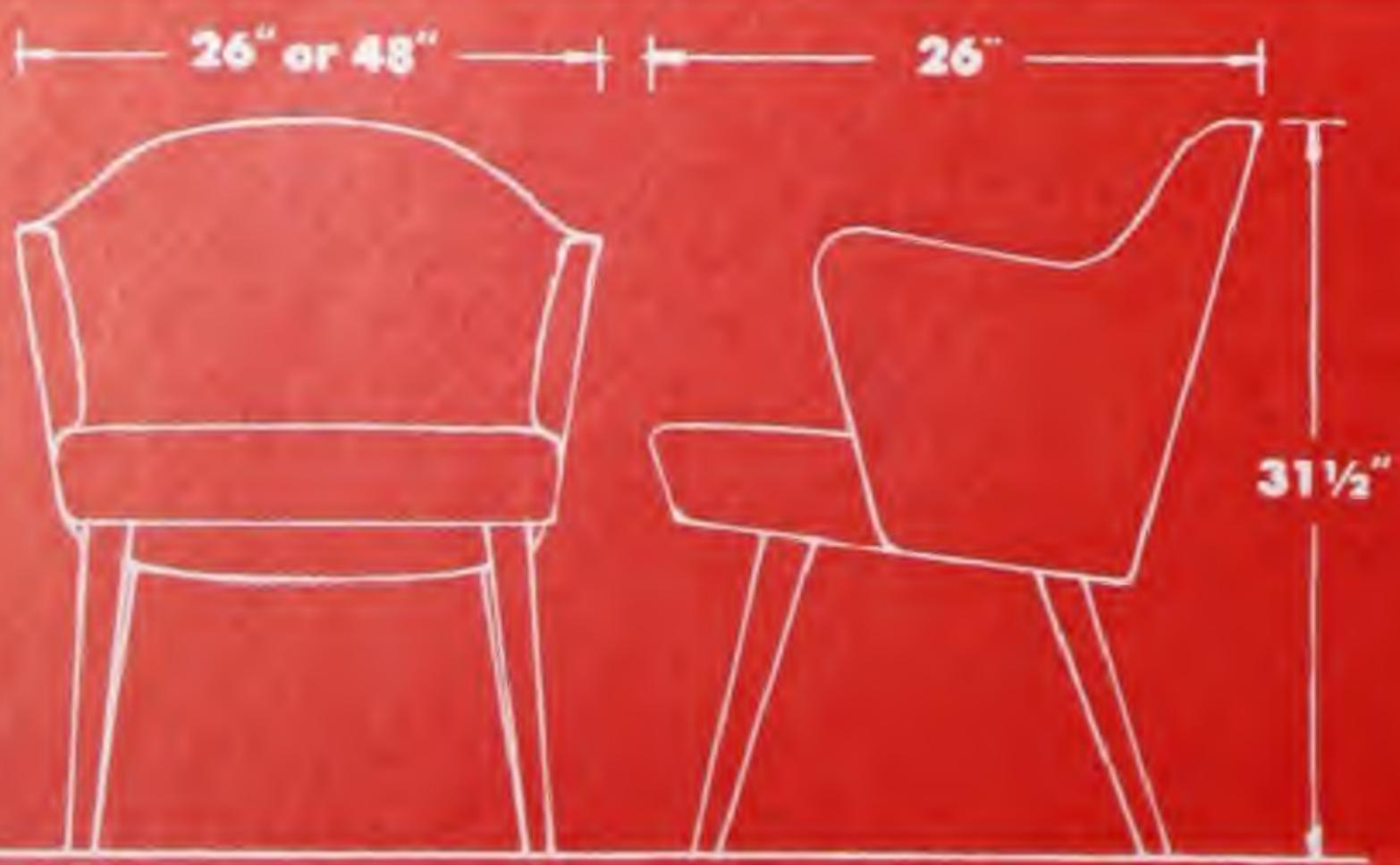


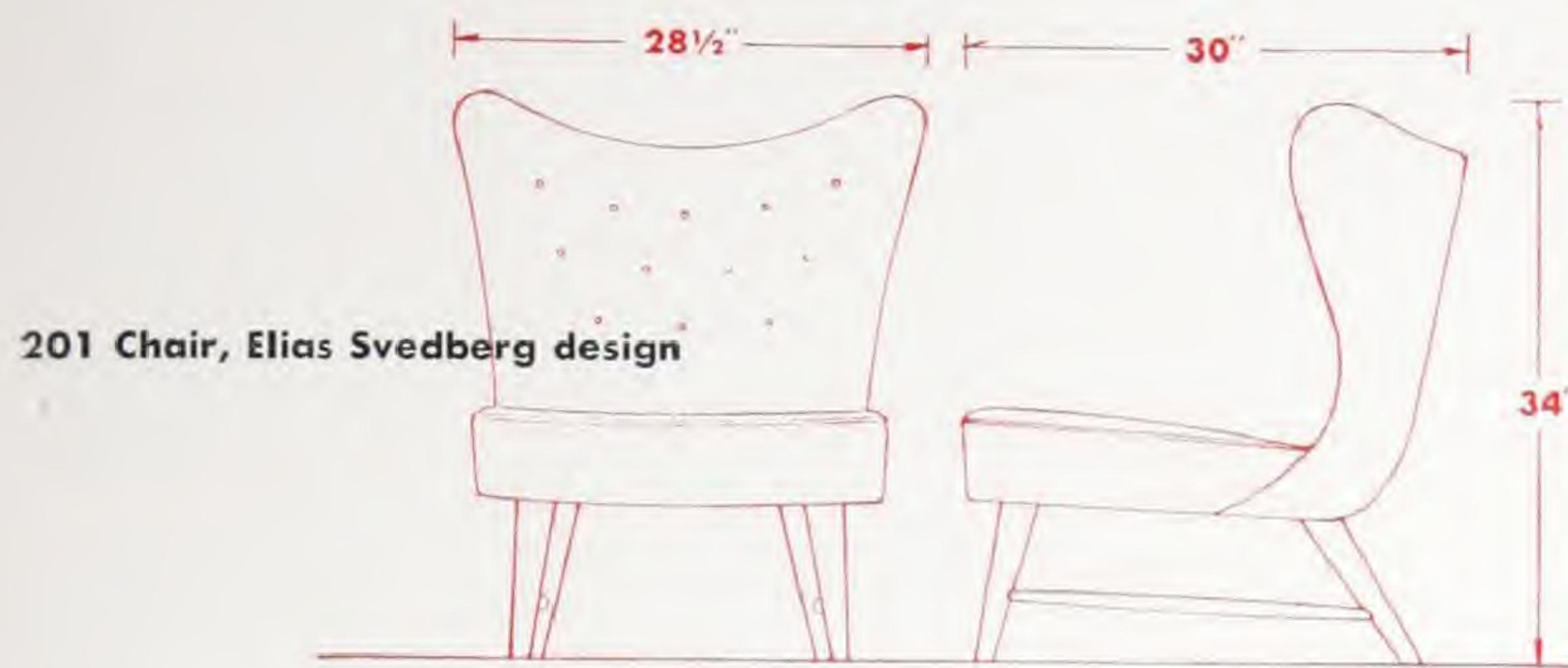
45 Settee



445 Swivel chair

44 Arm chair





Knoll showroom in New York



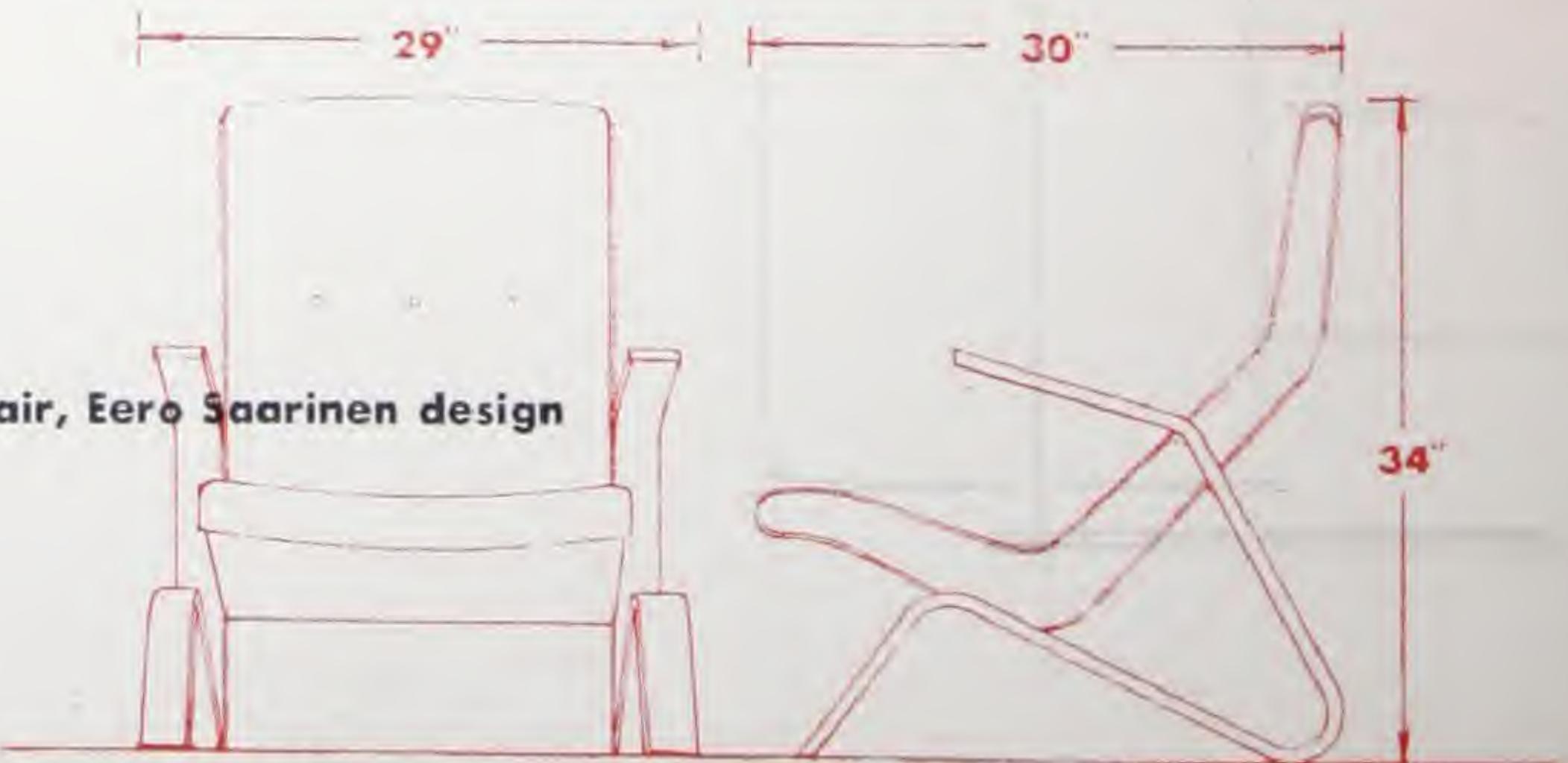


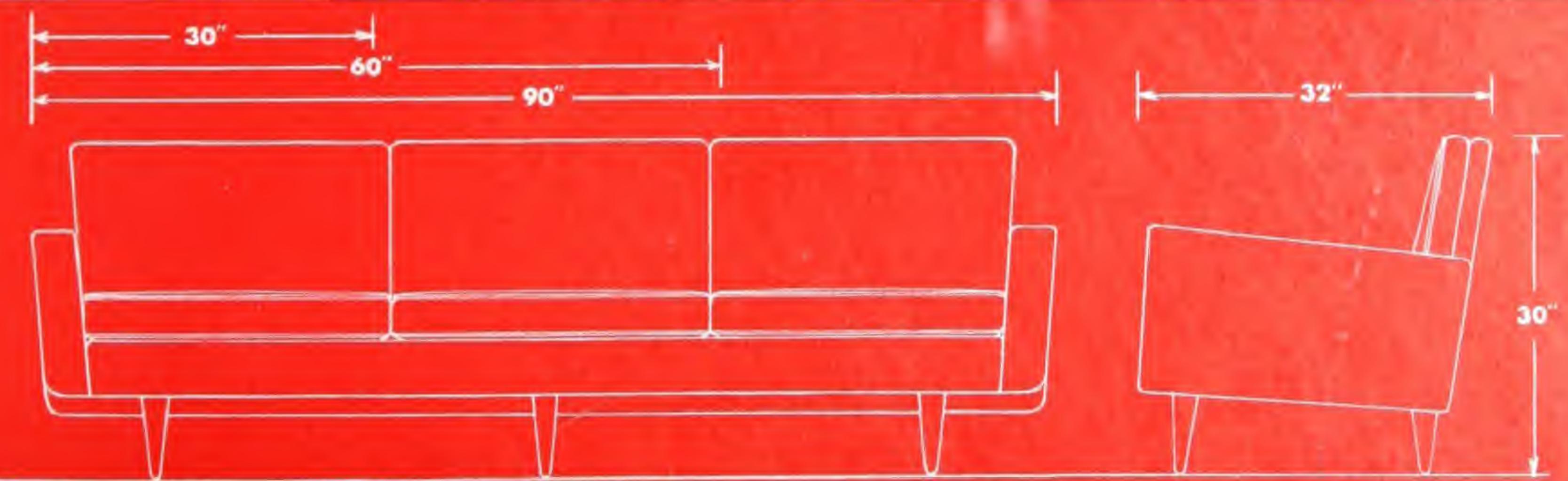
House in the Berkshires, Marcel Breuer, architect. Reprinted from *House & Garden* February 1949. Courtesy of Condé Nast Publications, Inc. Photograph by Damora.

26 Sofa, Florence Knoll design



61U Chair, Eero Saarinen design

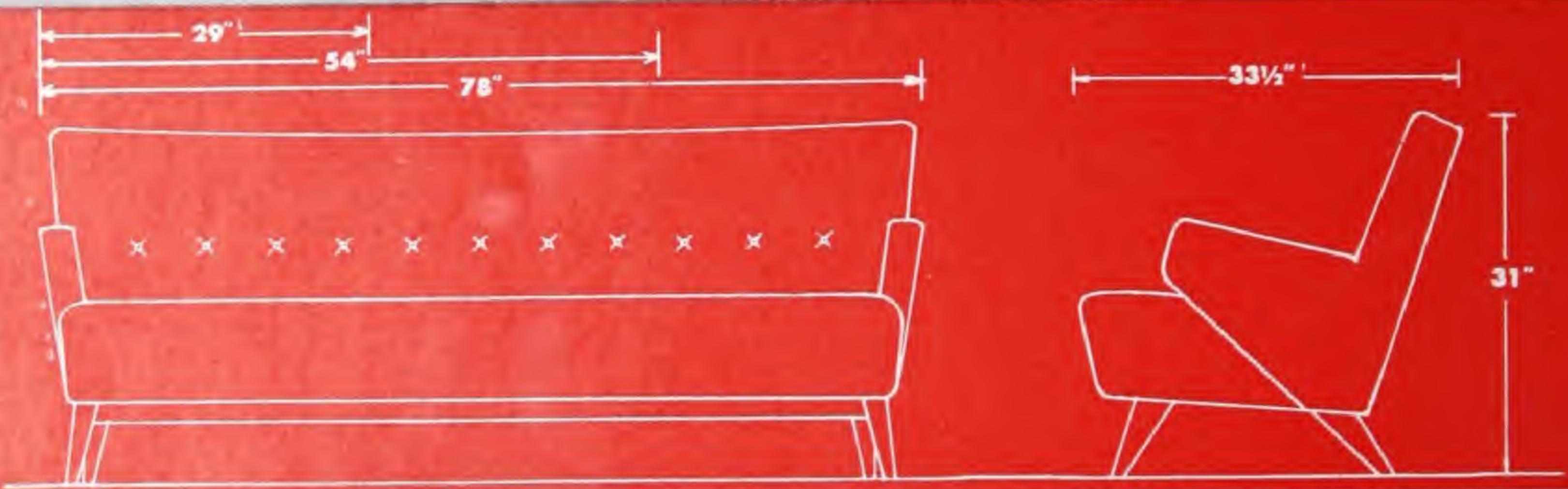




27 Settee

25 Chair

26 Sofa



38 Settee

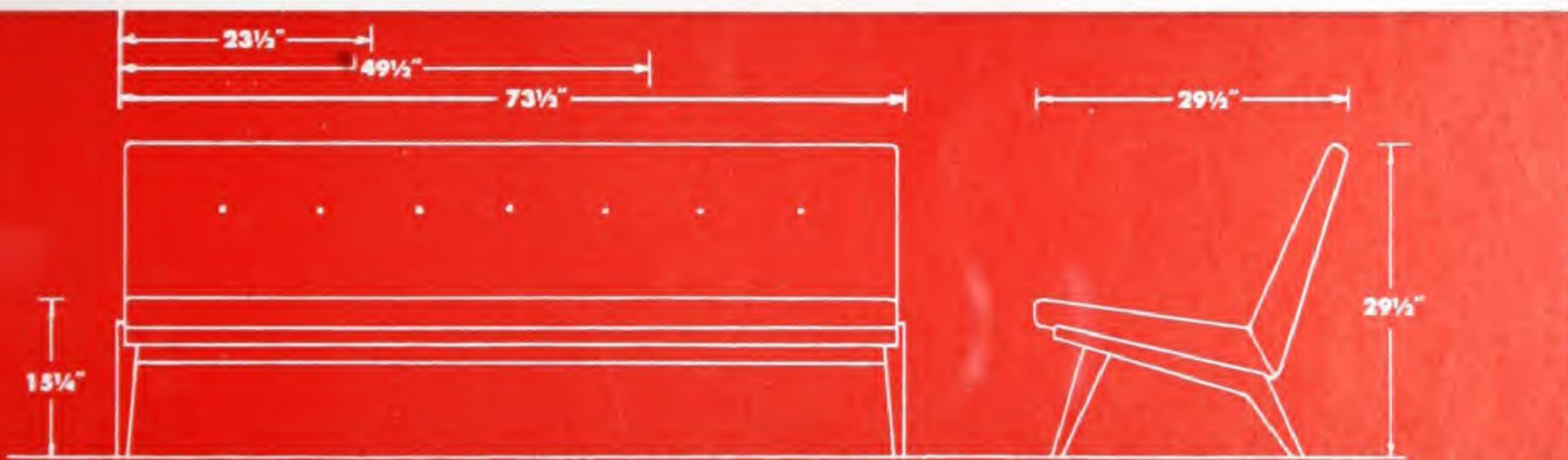
35 Chair

37 Sofa

22 Settee

21 Chair

23 Sofa





Knoll showroom in Dallas. Photograph by Arthur S. Siegel

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DESKS, OFFICES

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The integration of functional with human needs sets a new standard for modern office and factory planning.

The earliest work of the Knoll Planning Unit, appropriately enough, went into the offices of architects who wanted to show their clients how convenient, economical and attractive a well-designed office can be. In fact, one of the first storage wall units was developed in 1940 as a practical solution for the cluttered desk of a busy architect.

The desk-work requirements of each individual in an office demand special detailing which no single desk can fulfill. Personal preferences add another consideration. The clean-top executive desk and the executive desk of conspicuous activity pose individual problems in solution. For one, a long conference table serves better than a desk. For the other, a desk cannot boast too many drawers nor too much area. Here six-foot long wall cabinets set at desk level double the work surface and provide extensive storage space behind sliding doors.

Everywhere special finishes add to the life of equipment. New plasticized wood tops and laminations of aluminum foil resist burns, water marks, scratches and stains. Often metals substitute for wood in desk and chair bases. Foam rubber upholstery covered with woven plastic outwits wear and soil from constant, rigorous use.

In desks designed for the home, scale and lightness of appearance are important. The table desk, for instance, suggests new variations of routine forms and strictly utilitarian materials. In its ingenious use of glass, metal and a light suspension construction the glass-top desk by Franco Albini achieves a new delicacy in design on the simplest of all camp table bases. The designer's imaginative approach and experienced eye for practical application combine in this rather personal solution of working needs whether in the home or the office.

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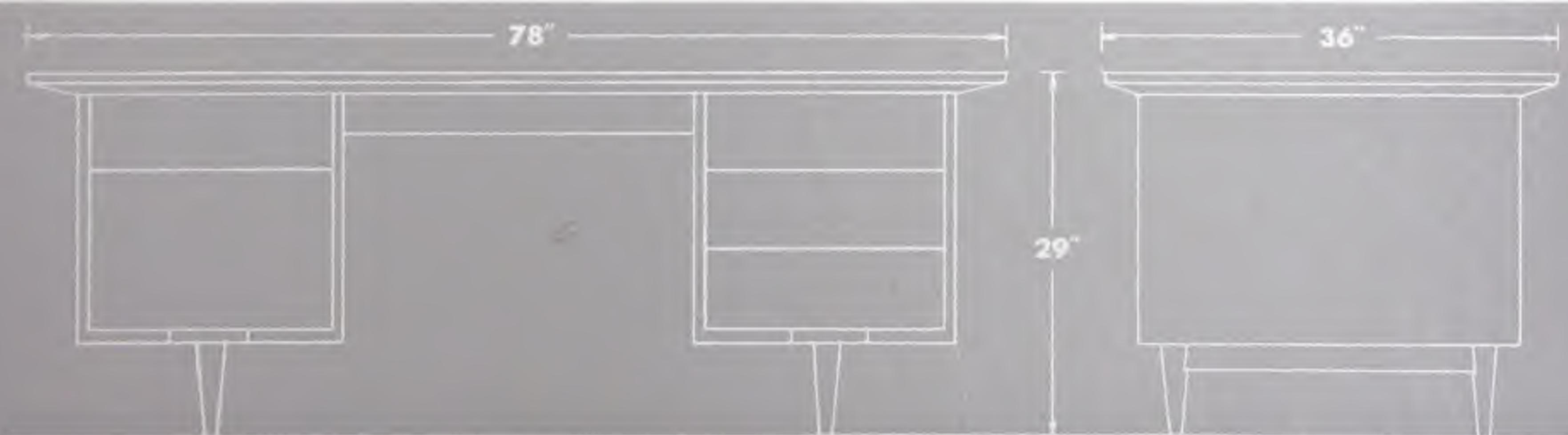
Executive office, 16 desk and 123 cabinet with sliding doors

13 Executive desk, shown with 123 and 121 cabinets



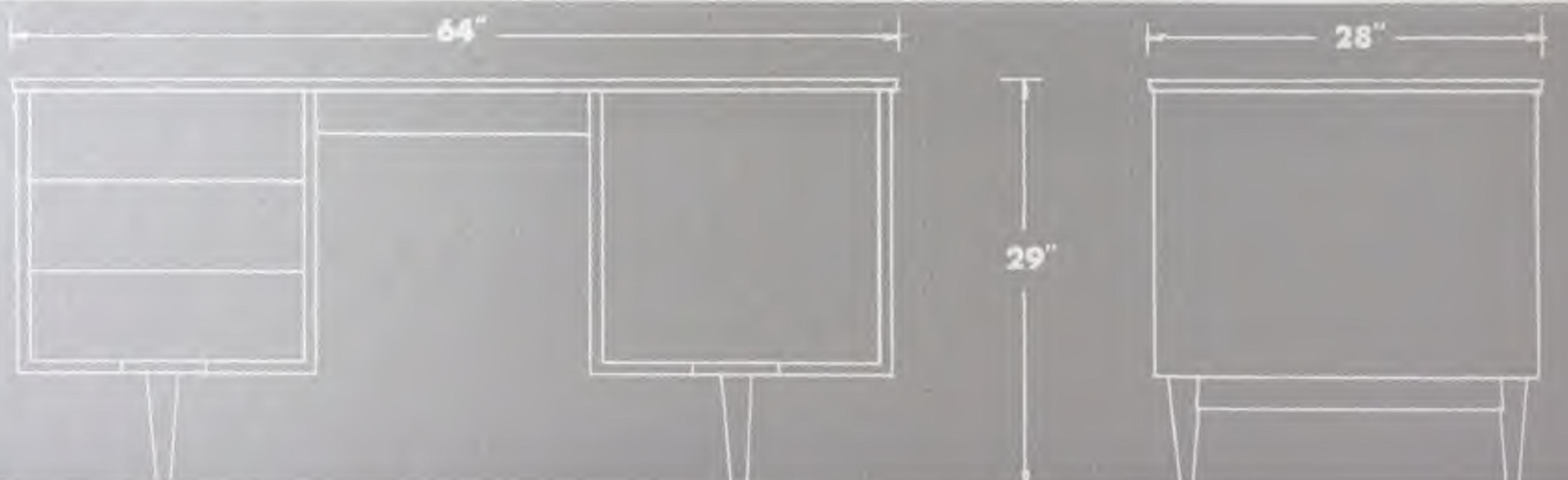


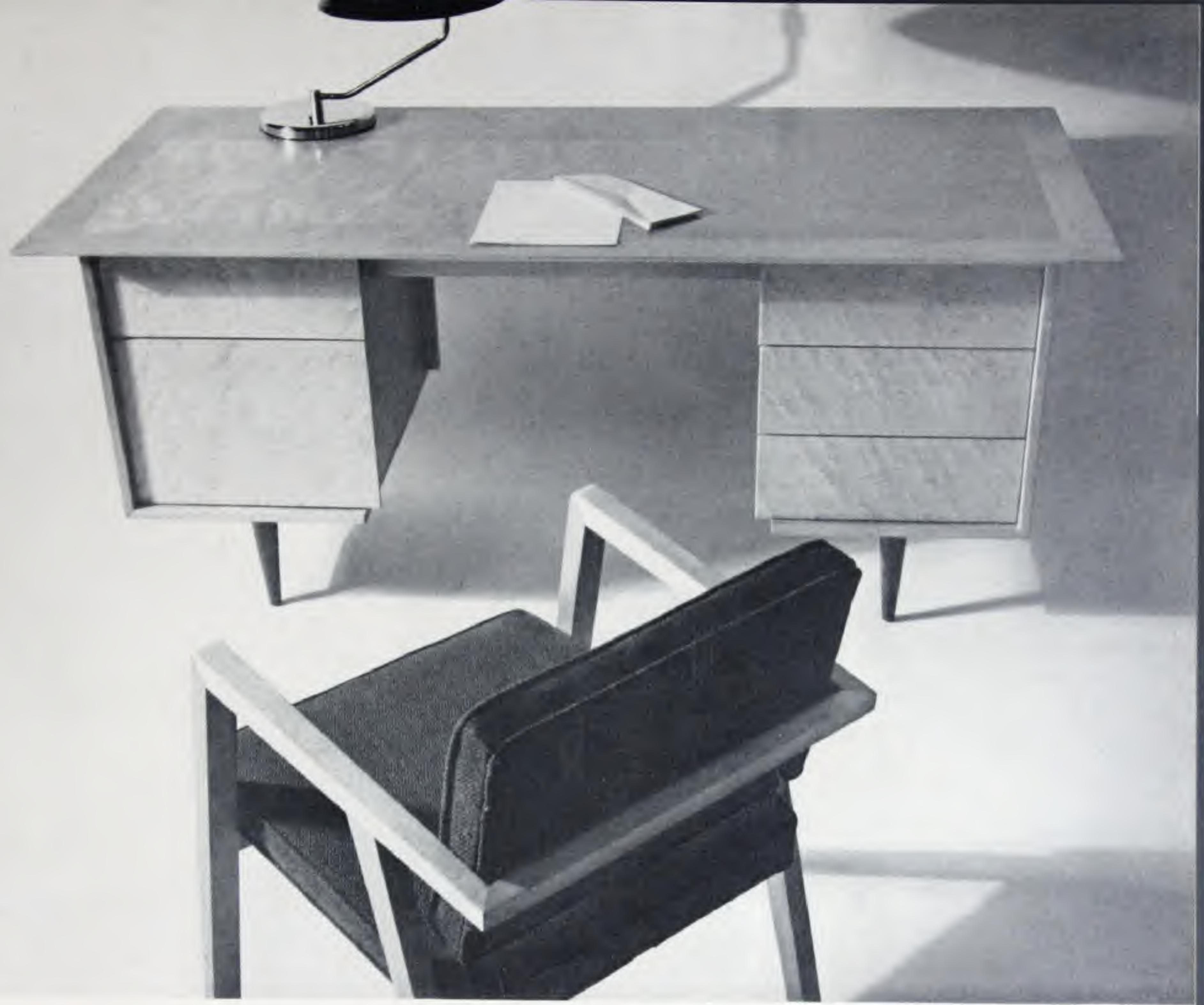
13 Executive desk, also with center panel, shown with 44S Swivel chair



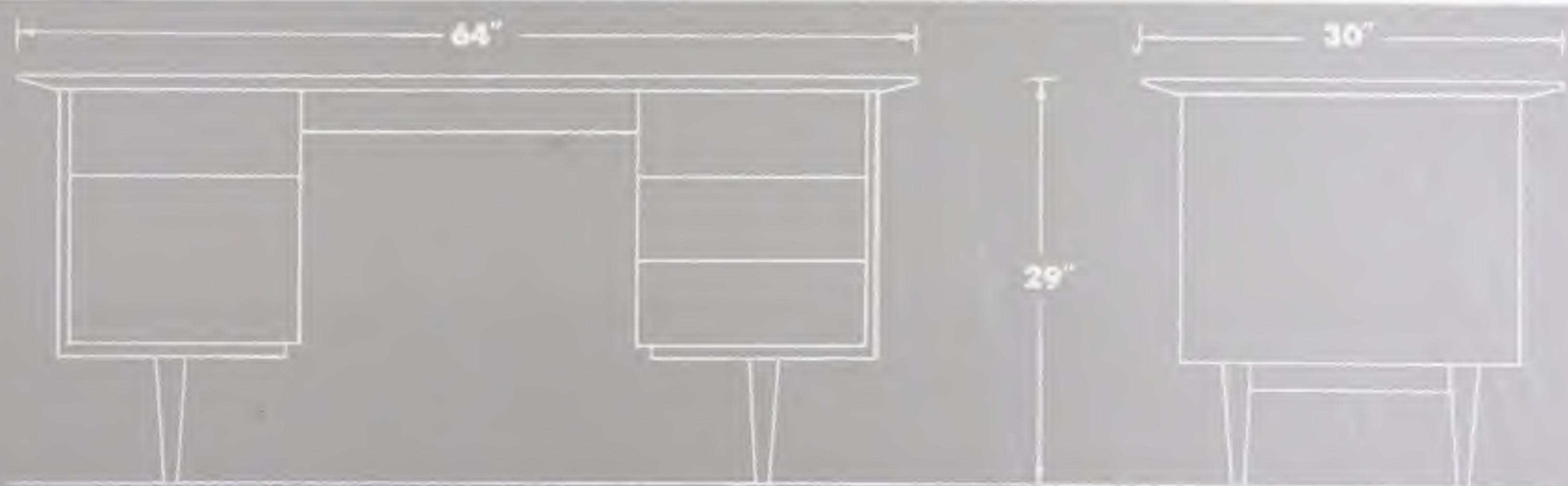


14 Secretarial desk, also with center panel, shown with T60U Work chair



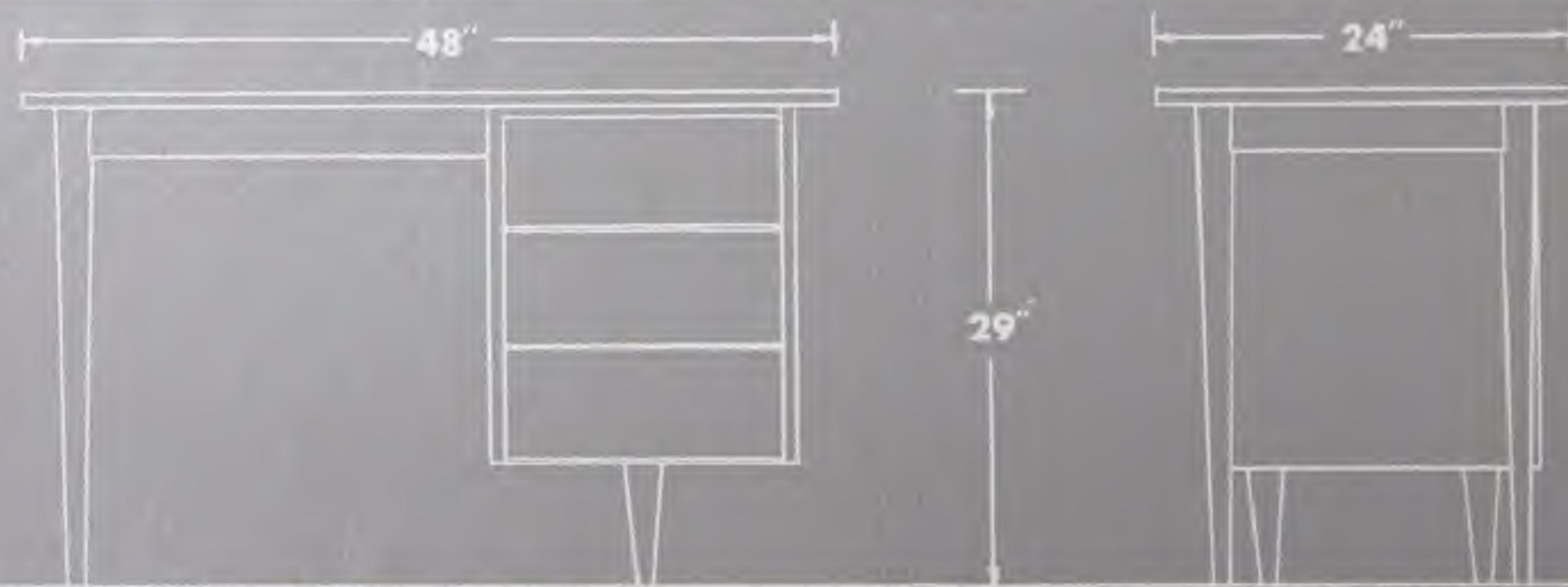


16 Desk, also with center panel, shown with 48 Chair



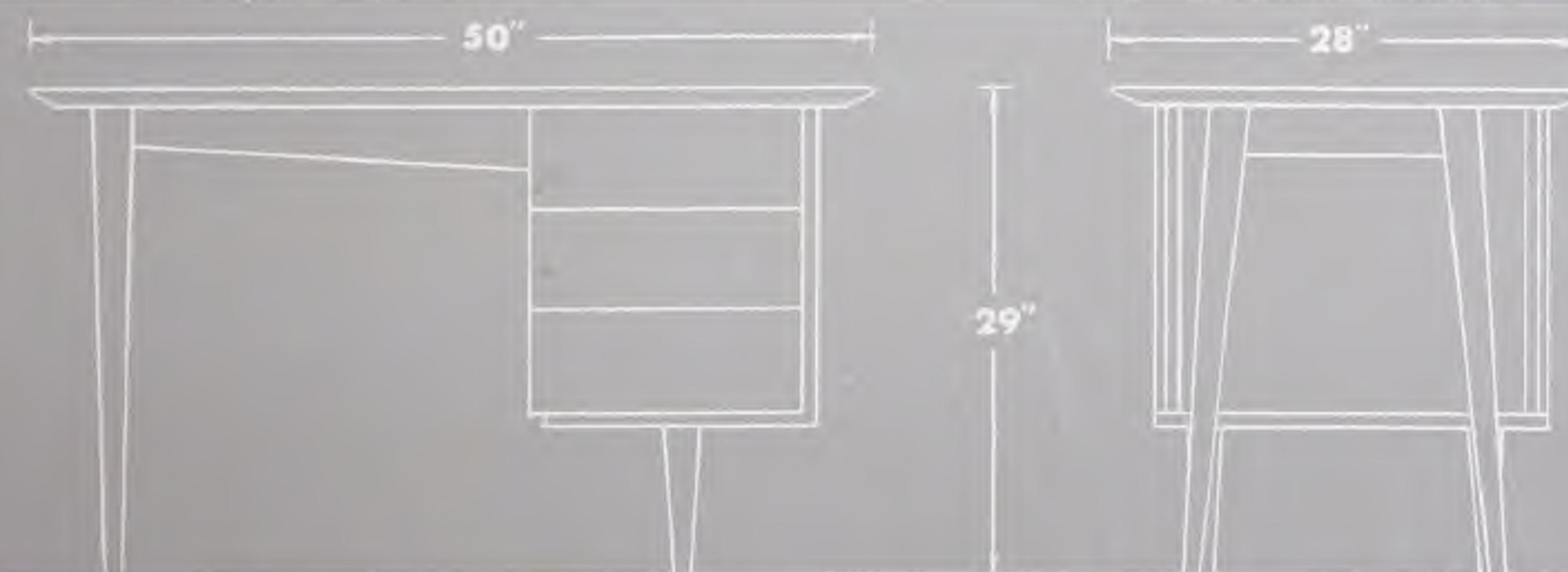


17 Desk, 146 Chair





15 Desk

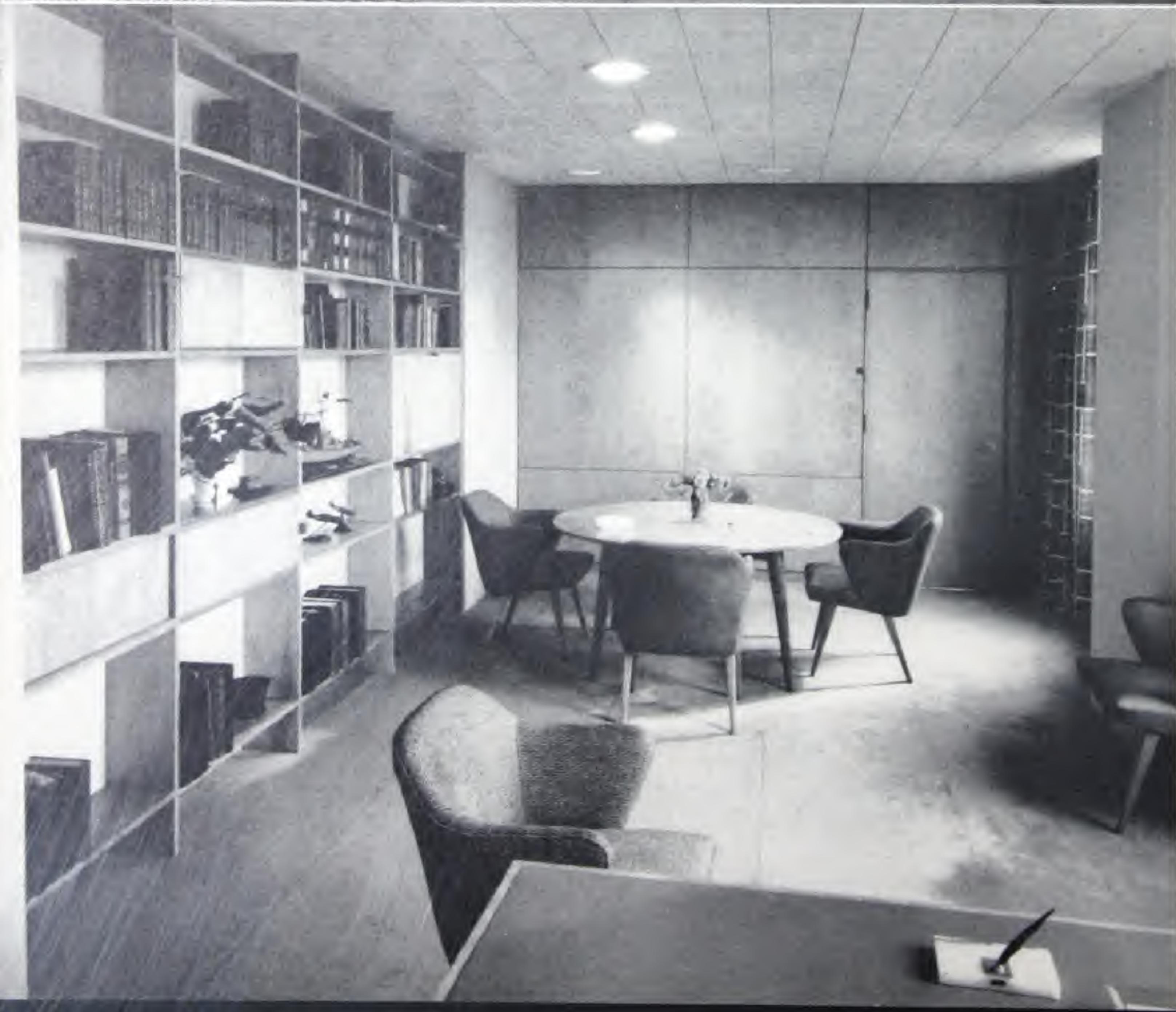


EXECUTIVE OFFICES Custom designs by Knoll Planning Unit



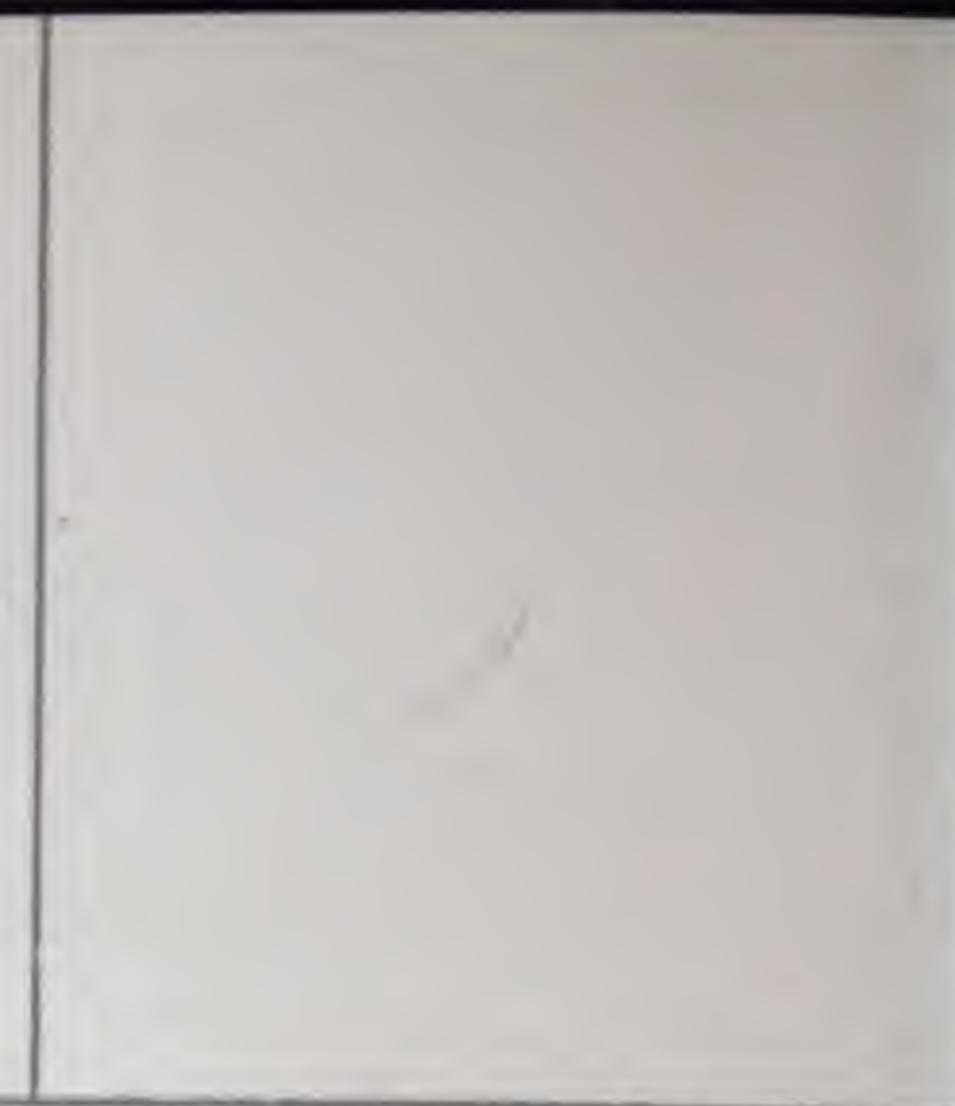


300 Extension conference or dining table, Florence Knoll design



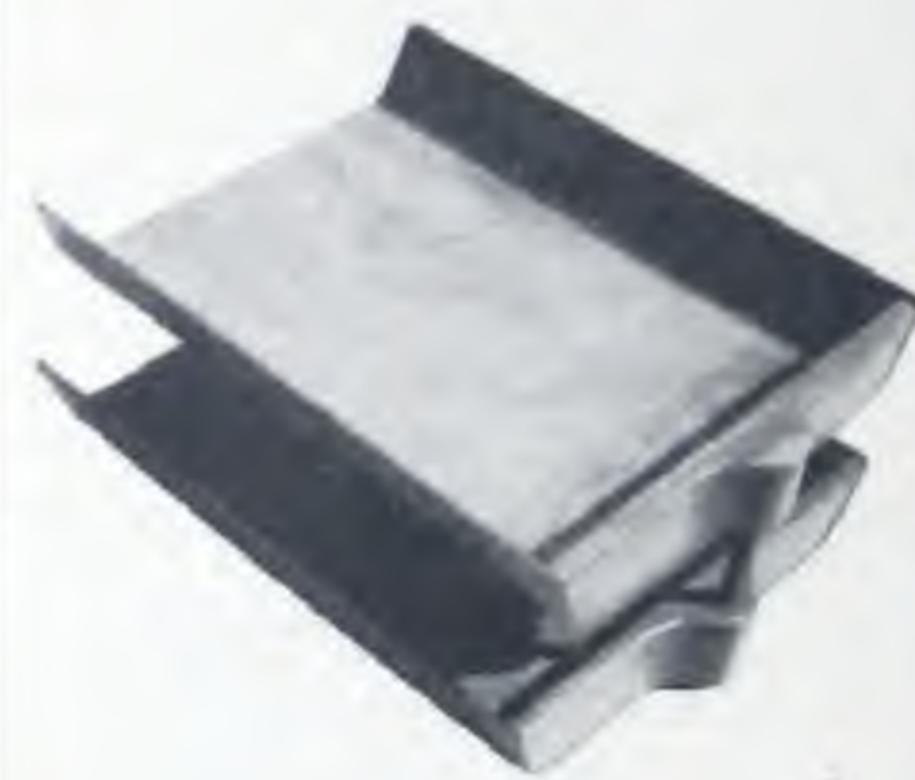
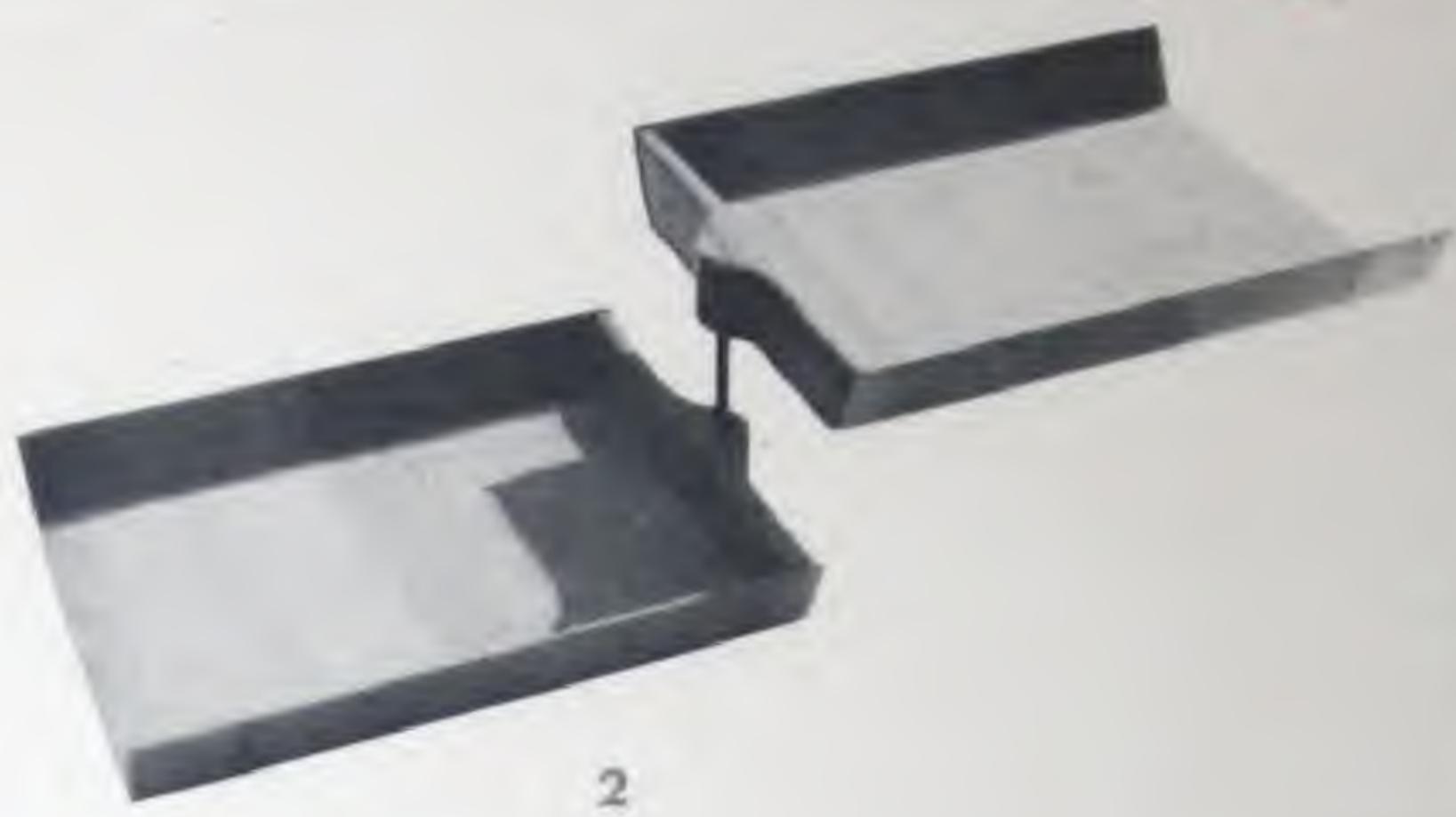


EXECUTIVE OFFICES Custom designs by Knoll Planning Unit



9 Lamp

Isamu Noguchi design



1 Single letter tray

2 Double letter tray

Florence Knoll designs



8 Desk lamp*

Clay Michie design

* Patent Pending



Knoll Furniture Polish



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CHESTS, CABINETS, BEDS

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In the contemporary plan the emphasis is on room use rather than size. The sleeping room takes up little space yet it performs many functions: it stores possessions, it adds to the efficiency and convenience of living. Furnishing it becomes more and more a part of architectural planning.

Compact units in the living, dining and work areas compensate for space deficiencies. Long cabinets and convertible chest-luggage racks can replace half a dozen separate furniture pieces with a single unit. A desk, a dressing table, a serving area, a place for radio and books are screened behind sliding doors or in drop leaf cabinets. Long counter tops at table height provide useful work areas, and give a sense of horizontal expanse.

In bed designs there are several innovations in structure detailing such as the platform frame which supports the foam rubber mattress high enough off the floor for easy cleaning yet low enough for lounging and sitting. The headboard is covered with native fiber Pandanus plasticized for washability and wear. This use of new materials in combination with old has stimulated fresh design ideas, and constant research in changing living habits and needs has kept them up-to-date.

Bedrooms are either limited to night use or made sufficiently flexible for 24-hour occupancy. The range of convertible beds in the Knoll group accommodates many needs. The sofa bed for instance performs a double function. Operated by a simple sliding device the bed converts easily from day to night use without any mechanical complication. Such flexibility in bed units is typical of student dormitory rooms, hotel rooms, small city apartments and the extra guest room in the home.

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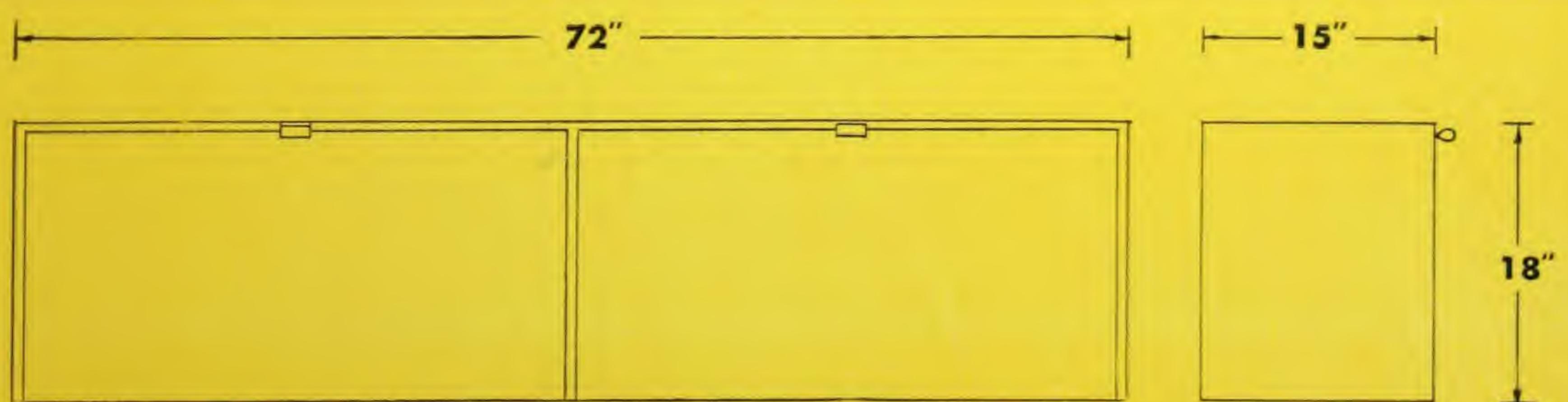
121 Cabinets shown with bookshelves. Living room detail designed by Florence Knoll

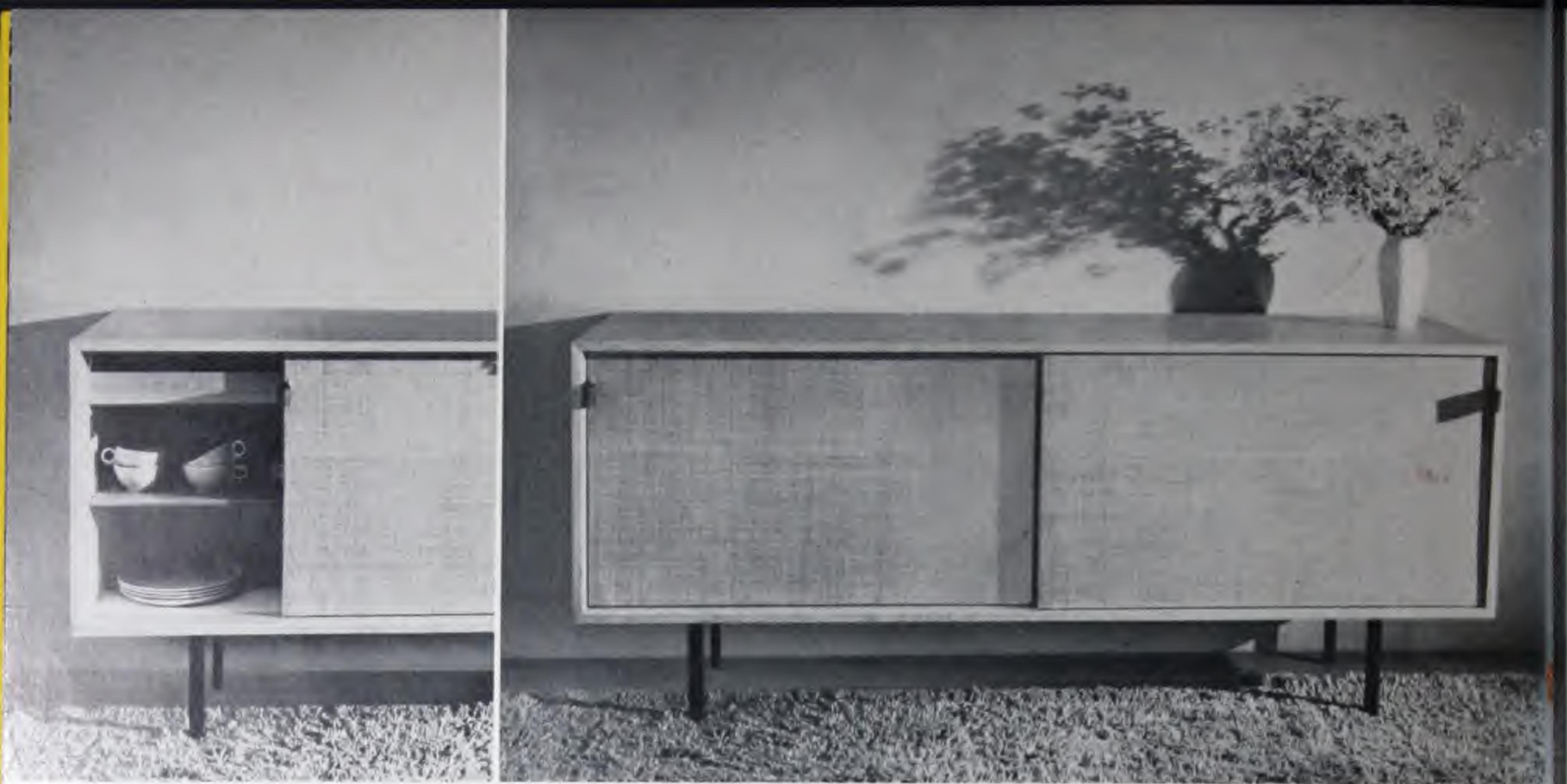


121 Cabinets, hinged doors, Florence Knoll design

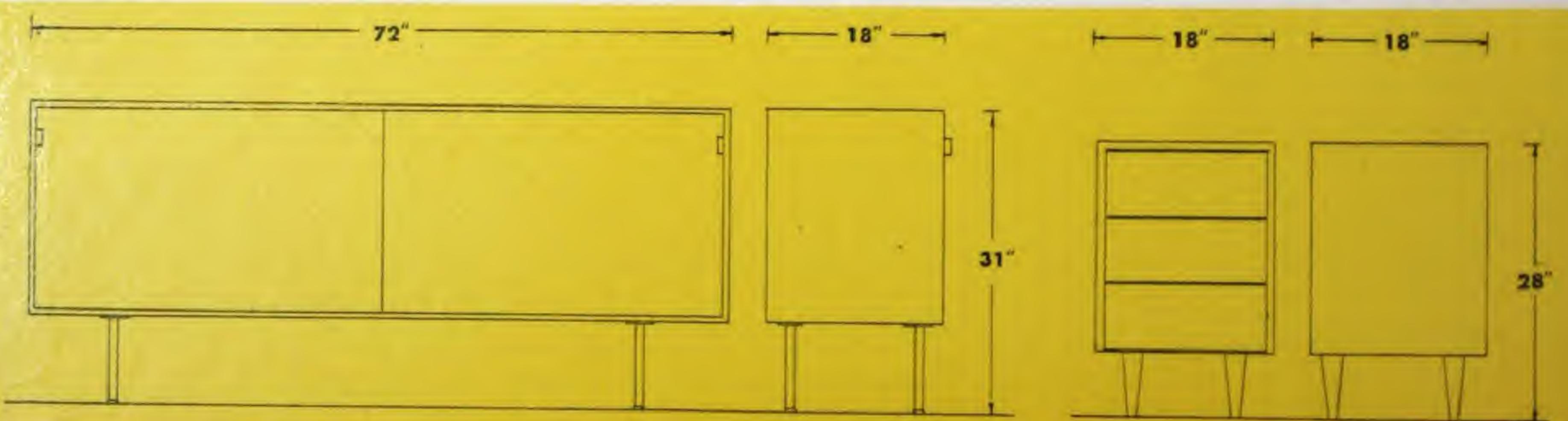


123 Cabinets, sliding doors, Florence Knoll design





116 Sideboard, Florence Knoll design



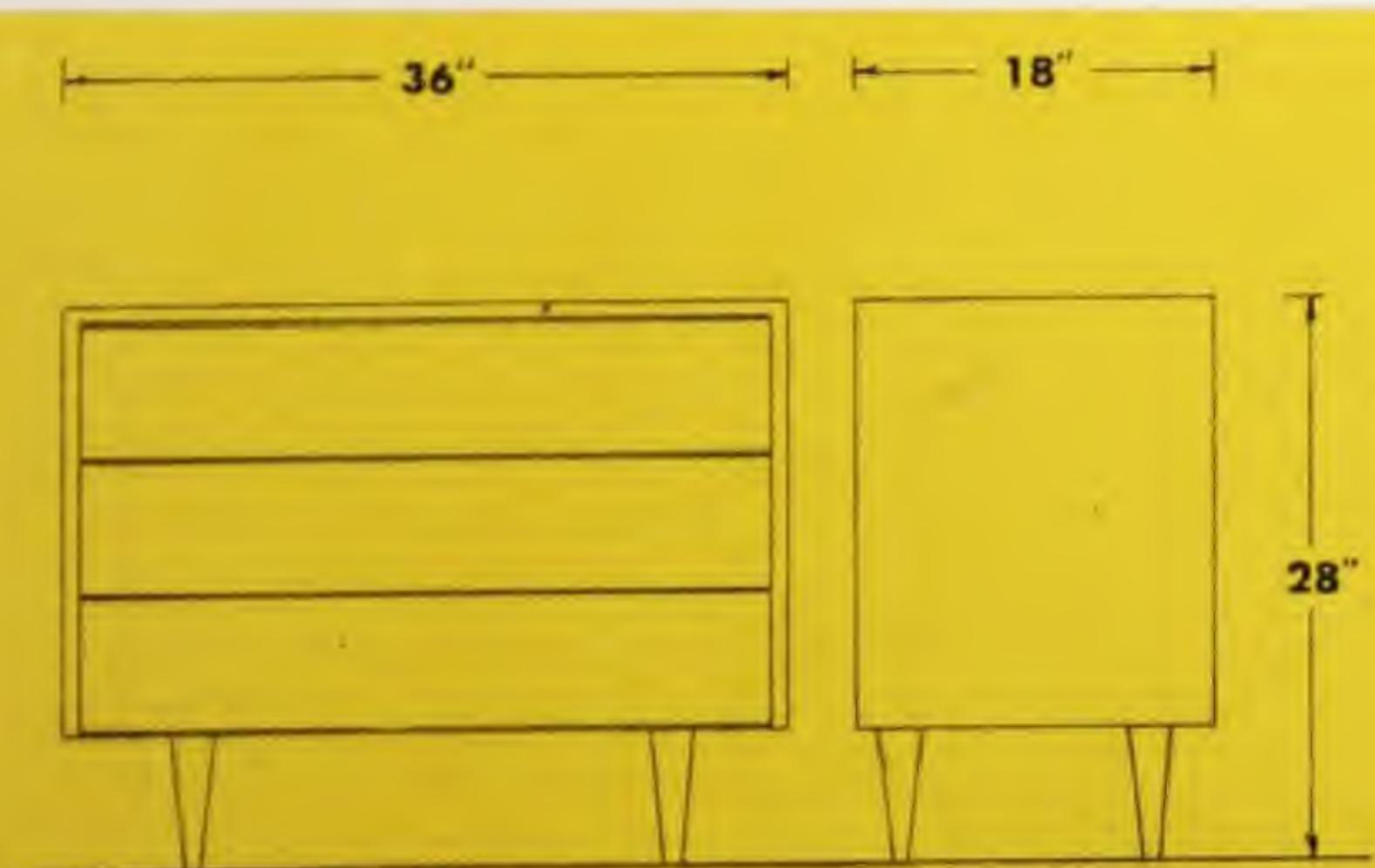


127 Chest



126 Chest

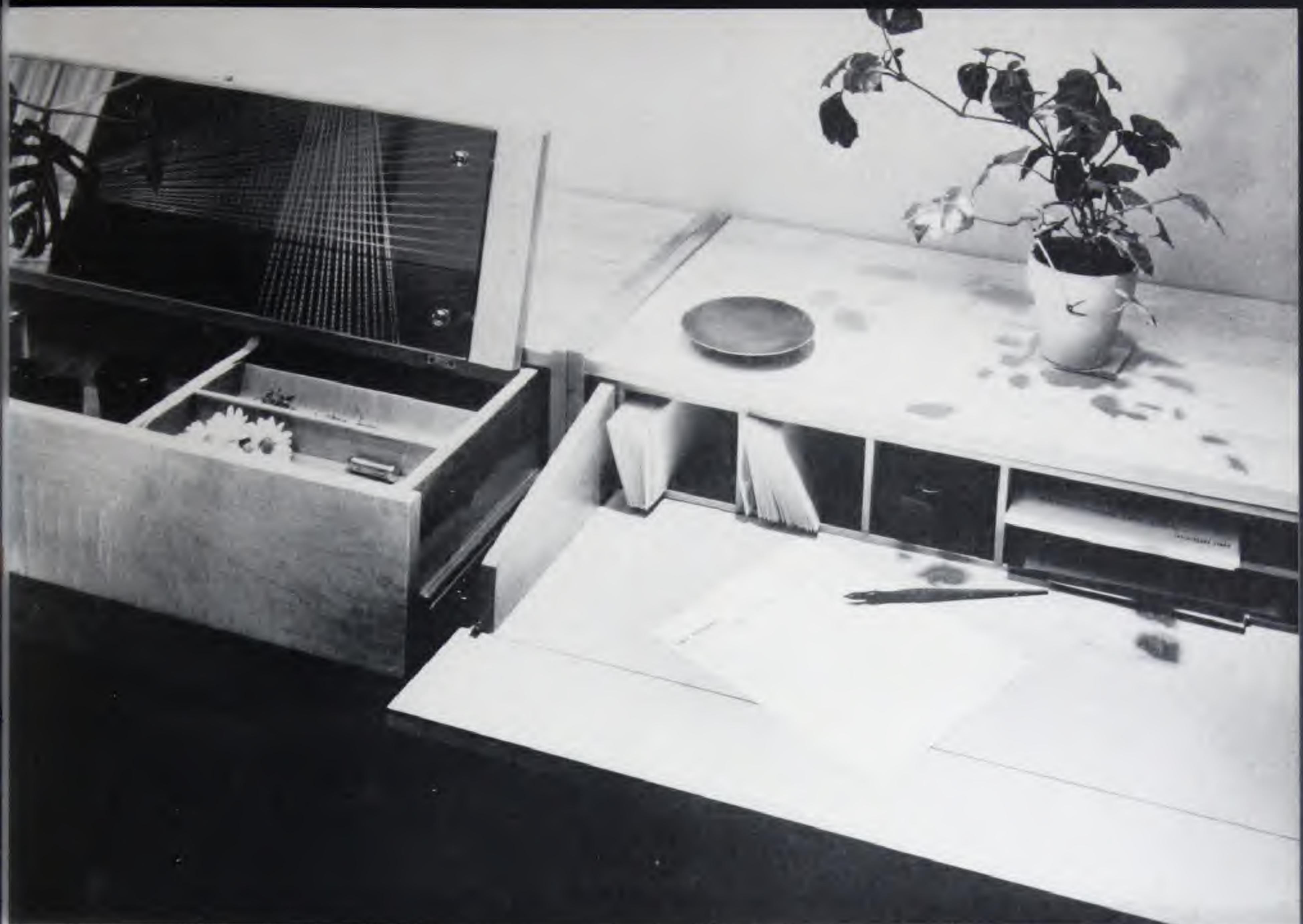
125 Chest





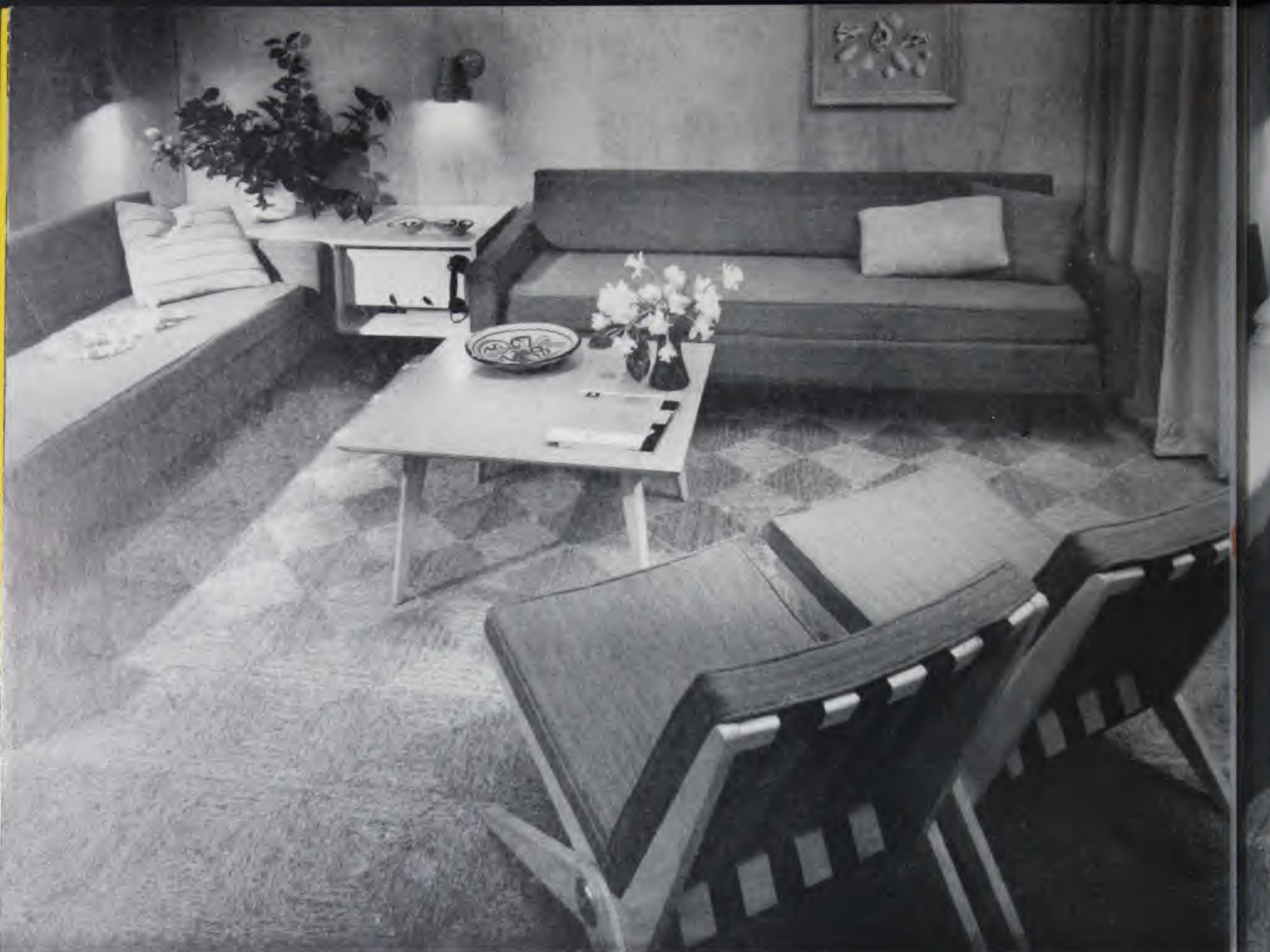
128 Luggage rack and chests with dressing table and desk compartments, Florence Knoll design





129 Chest with dressing table compartment

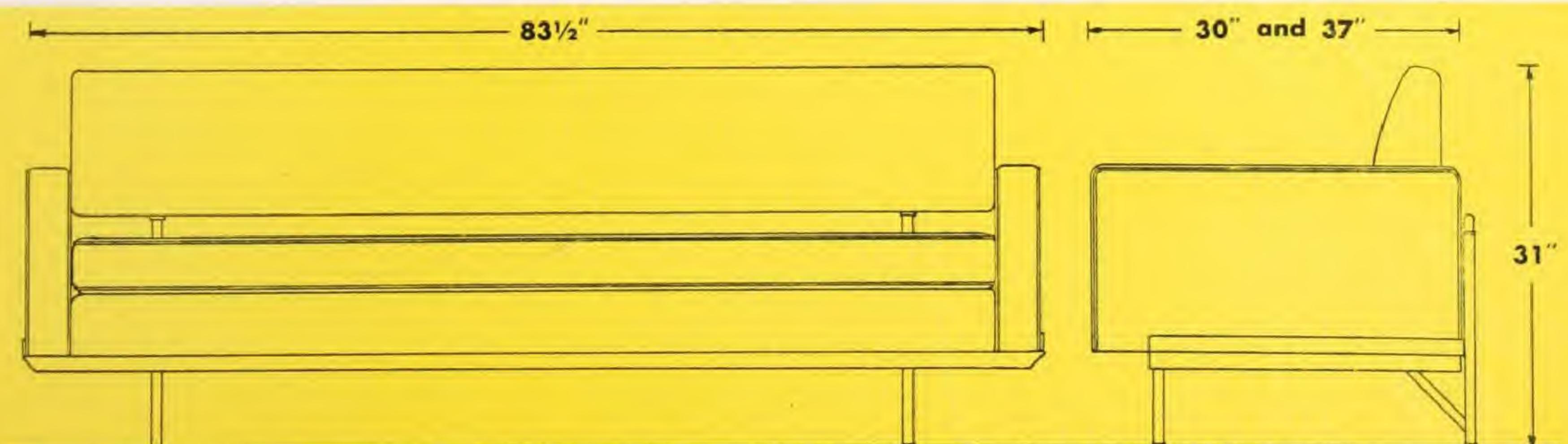
130 Chest with desk compartment

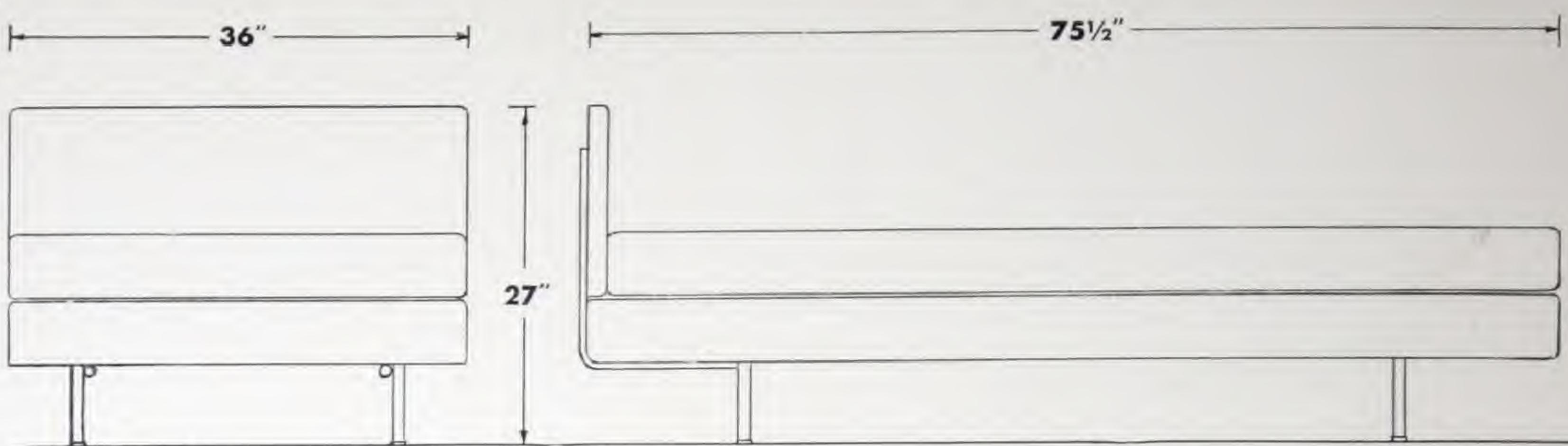


701 Convertible sofa bed,* as sofa for day. Florence Knoll, Charles Niedringhaus, Designers



701 Convertible sofa bed, as bed for night



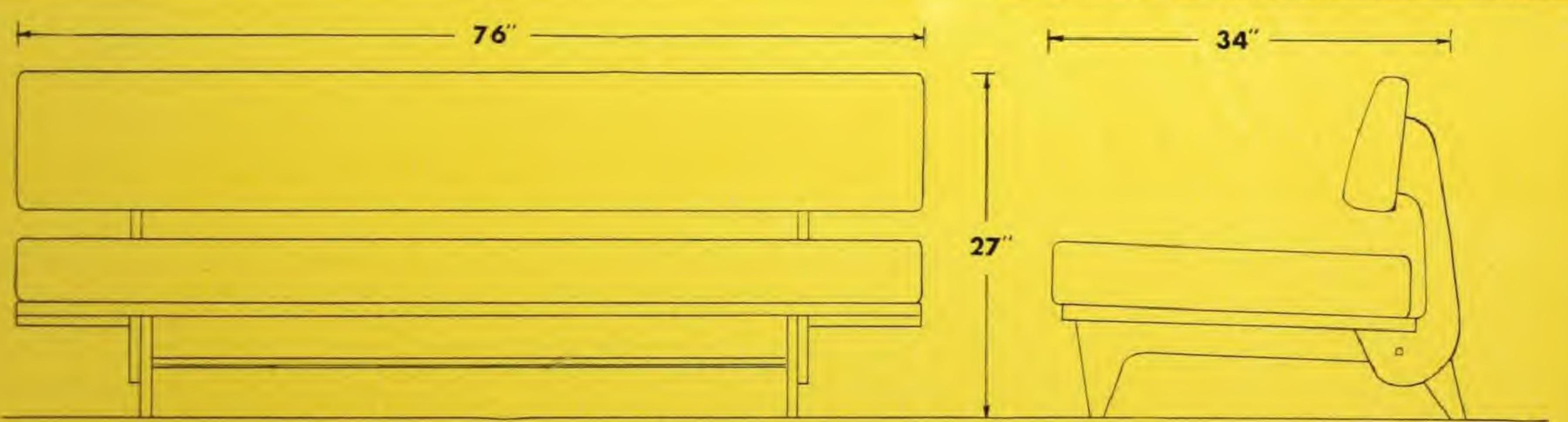


704 Bed, single 705 Bed, double





700 Daybed, Richard Stein, Product Design Associates



Following page: Marcel Breuer house designed for
Museum of Modern Art Garden, 1949.
Photograph by Ezra Stoller: Pictor



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TABLES

KNOLL ASSOCIATES, INC.

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Modern tables place no limitation on adaptability to use. Light in construction, convertible, stackable, knock-down, double-purposed with tray tops or equipped with devices for folding or lengthening, there are few functions to which the table cannot be adjusted.

In the budgeting of space in the living and work areas designers have given special thought to shapes and table heights for easy access and movement about the room. Coffee tables with rounded corners, curved sides and new elongated forms, and low round tables relate agreeably to other pieces providing the designer with endless possibilities of arrangement.

One of the most enduring accomplishments in table designs stems from innovations in wood finishes. Hard resistant surfaces originally confined to institutional equipment now find a place in the home. Side, coffee, dining and conference tables are treated with new plastic, burn-resistant finishes which double the life of table tops without sacrificing the beauty of the original wood surface.

Imaginative use of materials, old and new, illustrate the trend in good design today to improve appearance along with improved function. Table tops of native slate, marble, glass, stone or wood slabs as heavy as a butcher's board give the designer wider scope in planning for many uses.

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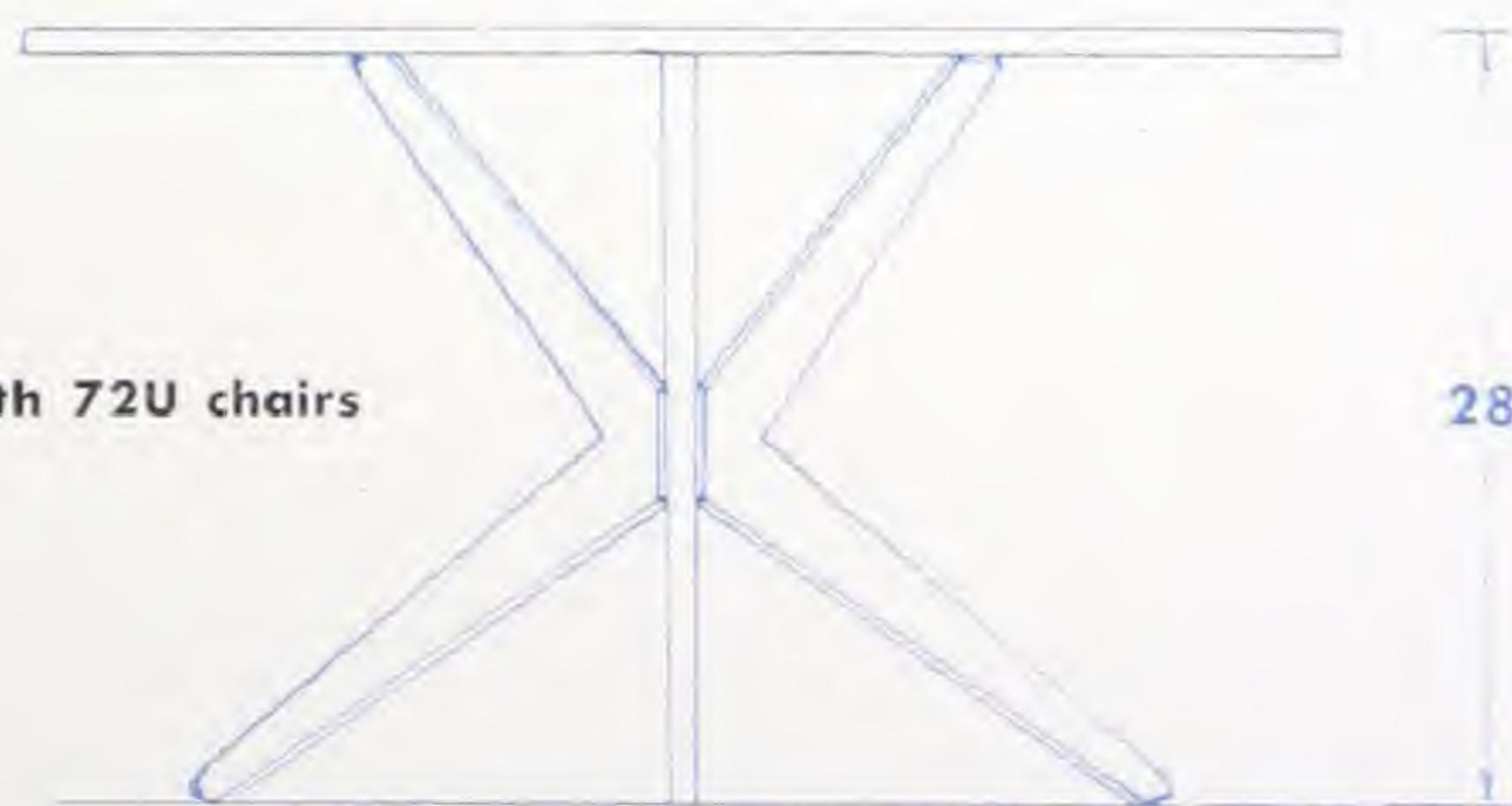
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302 Dining table, Hans Bellman design, shown with 720 chairs

48" dia



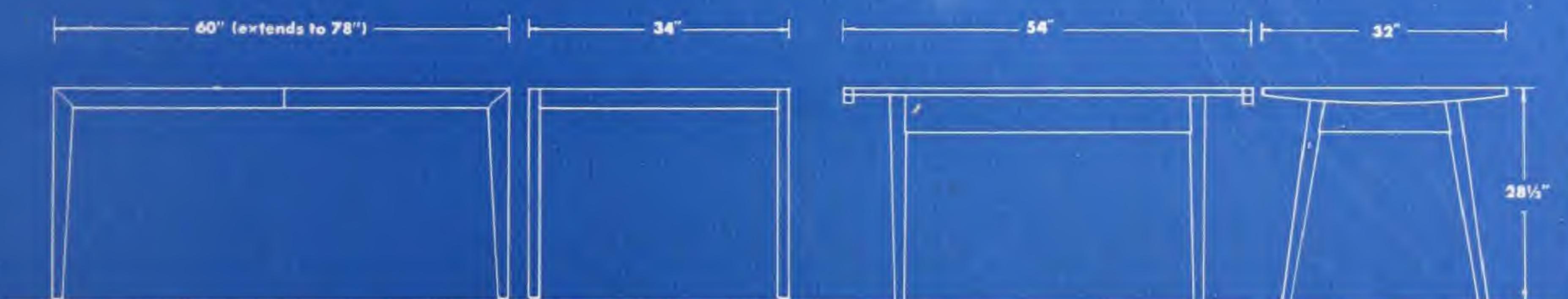
28"

301 Extension table shown with 146 and 147 chairs





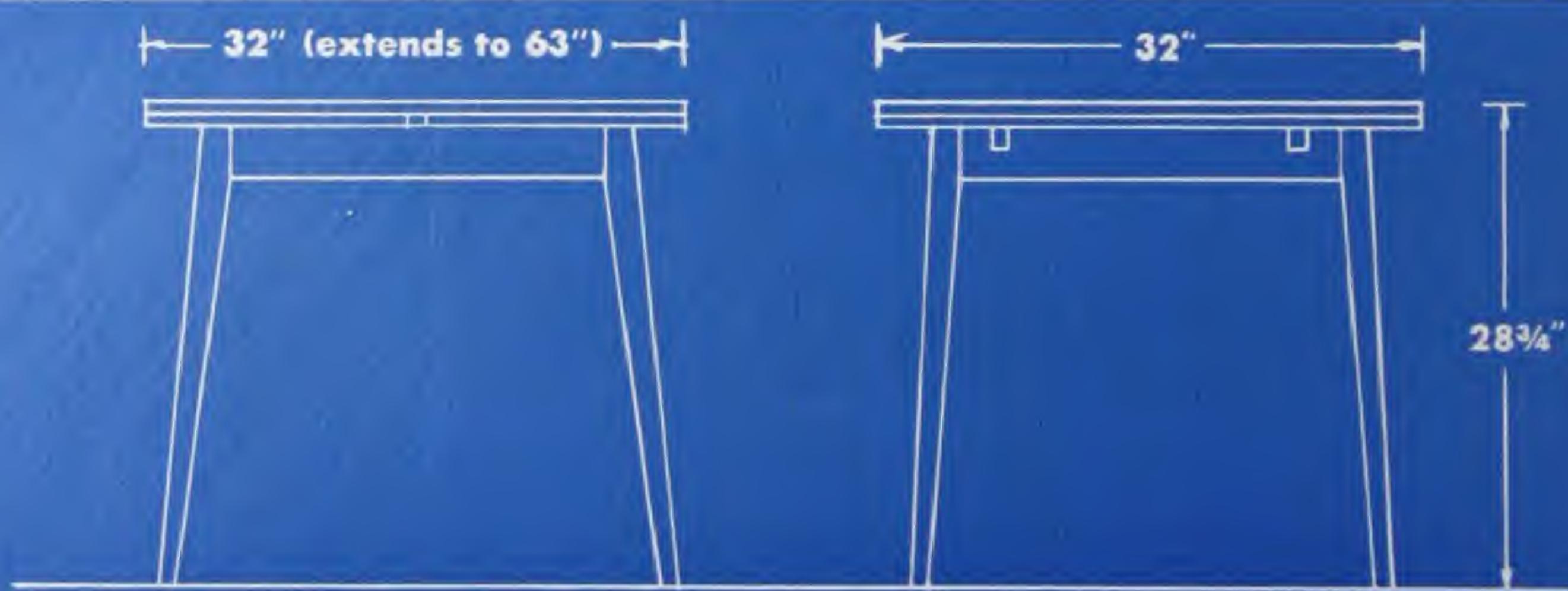
N12 Table shown with N19 chairs, George Nakashima designs

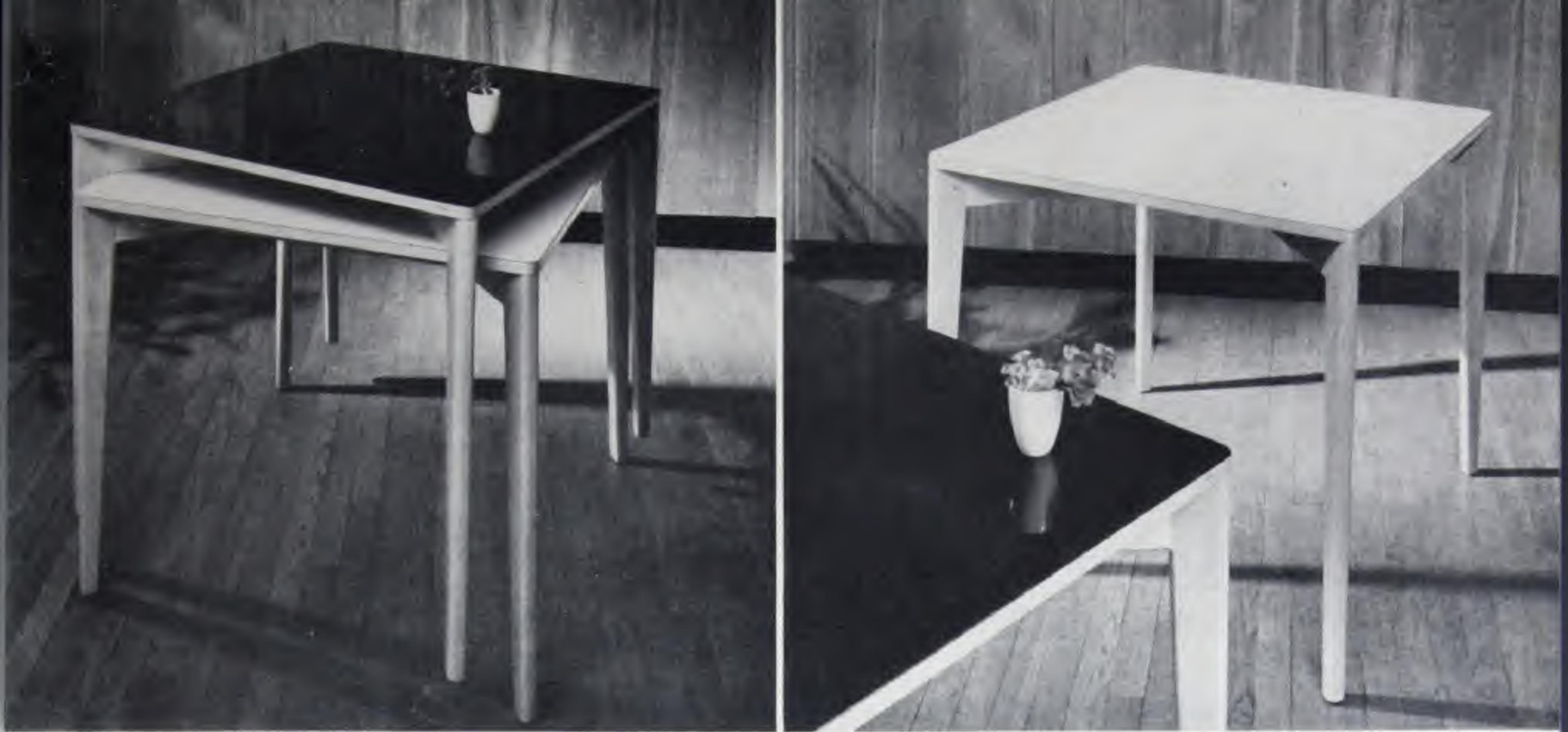




NK4 Extension table, Elias Svedberg design, shown with 666USP chairs

NK4 Extension table closed



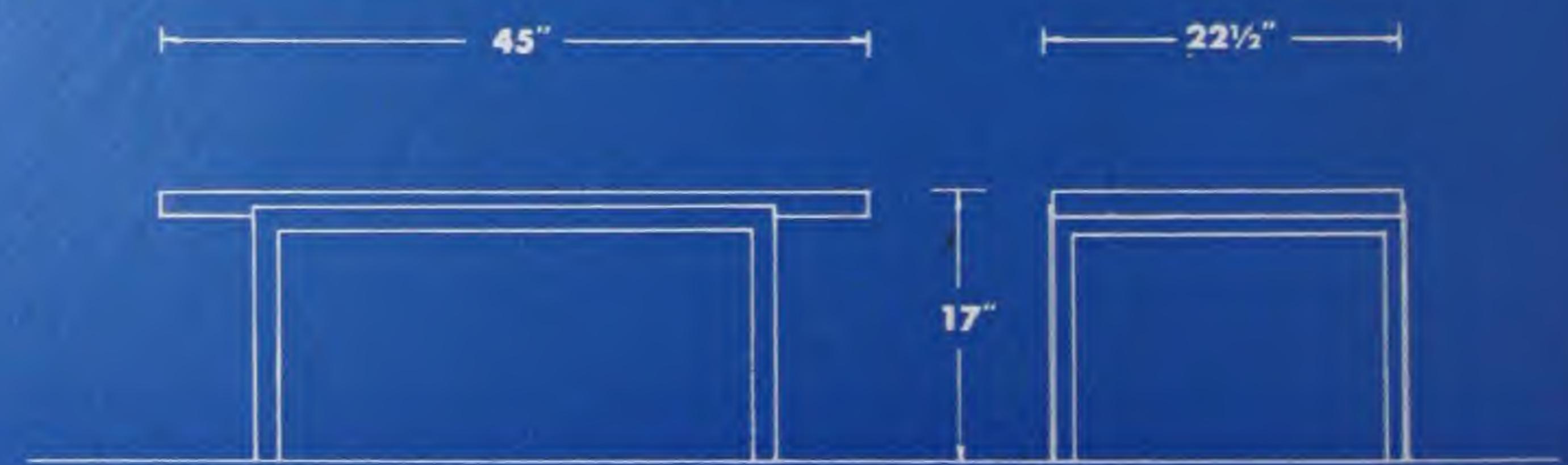


106 Stacking table, Formica top, Florence Knoll design





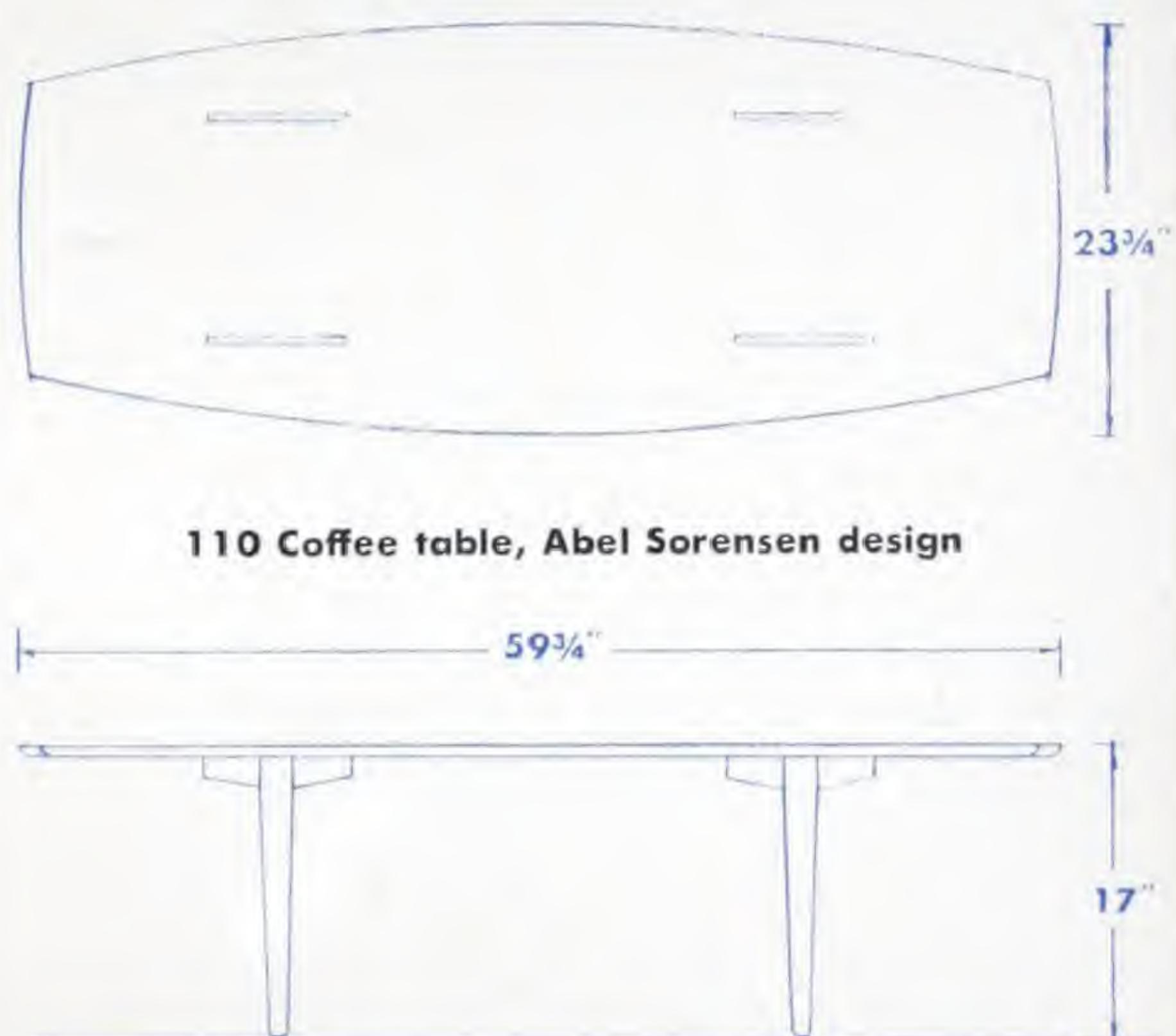
115 Coffee table, slate top, Florence Knoll design



N10 Coffee table, George Nakashima design



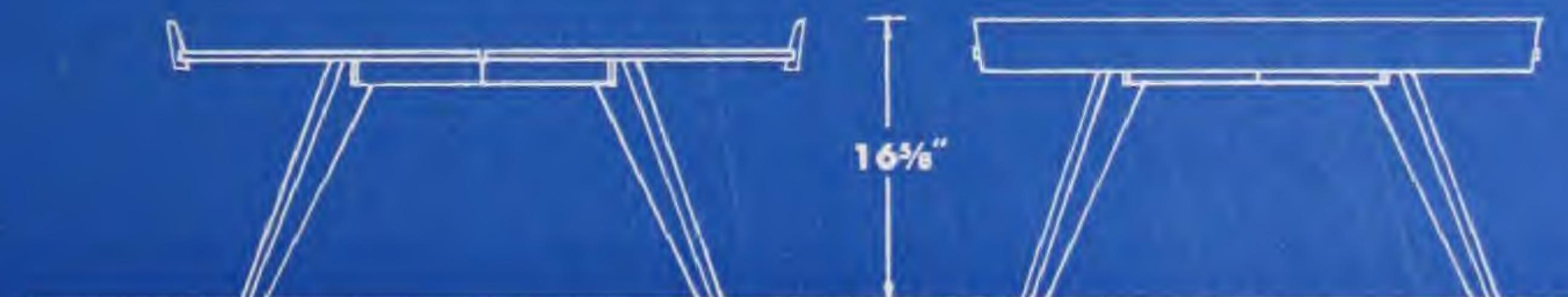
110 Coffee table, Abel Sorensen design



38"

34"

16 5/8"





114 Large tripod table, Hans Bellman design

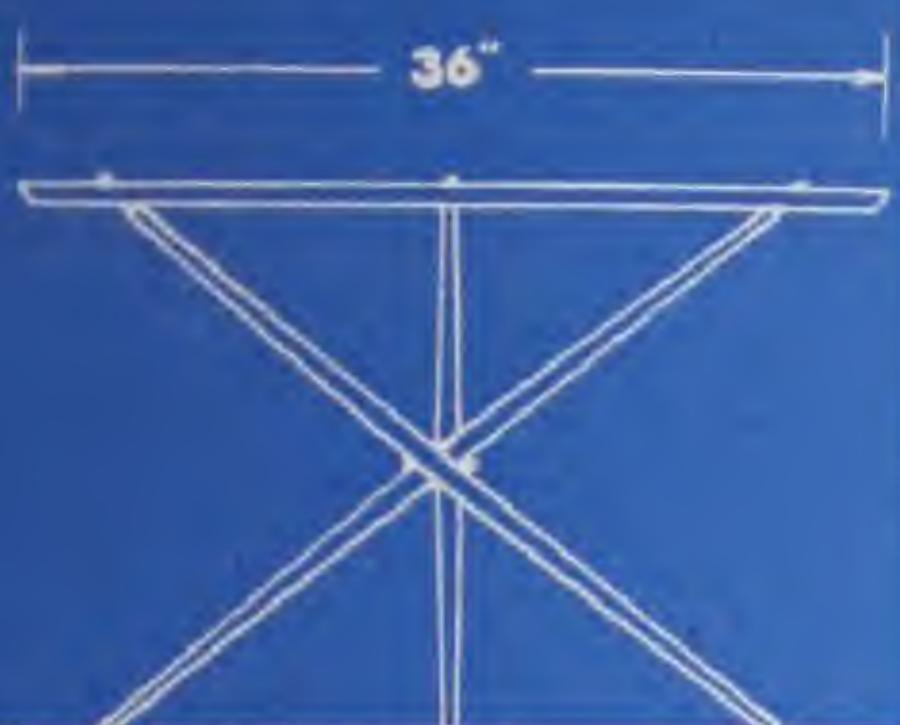


24" dia



20"

36"



22"

103 Small tripod table

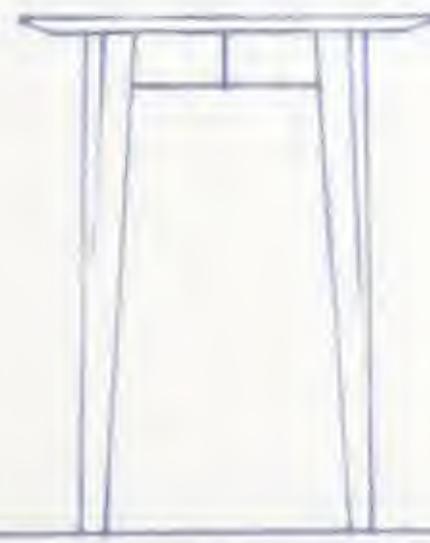


26"



17"

20 1/4"



NK5 Table with 201 chair

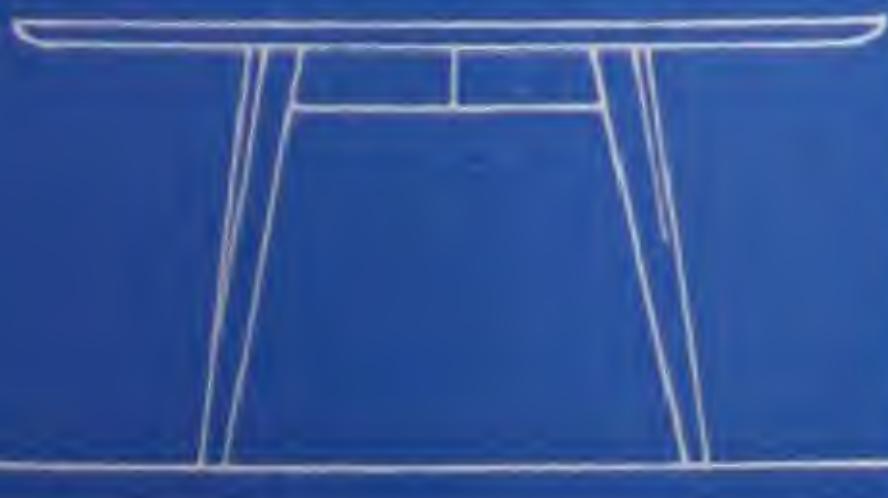


Top to bottom: NK6, NK7, NK9 Tables

35 1/2"

26 1/4"

29 3/4"



18"

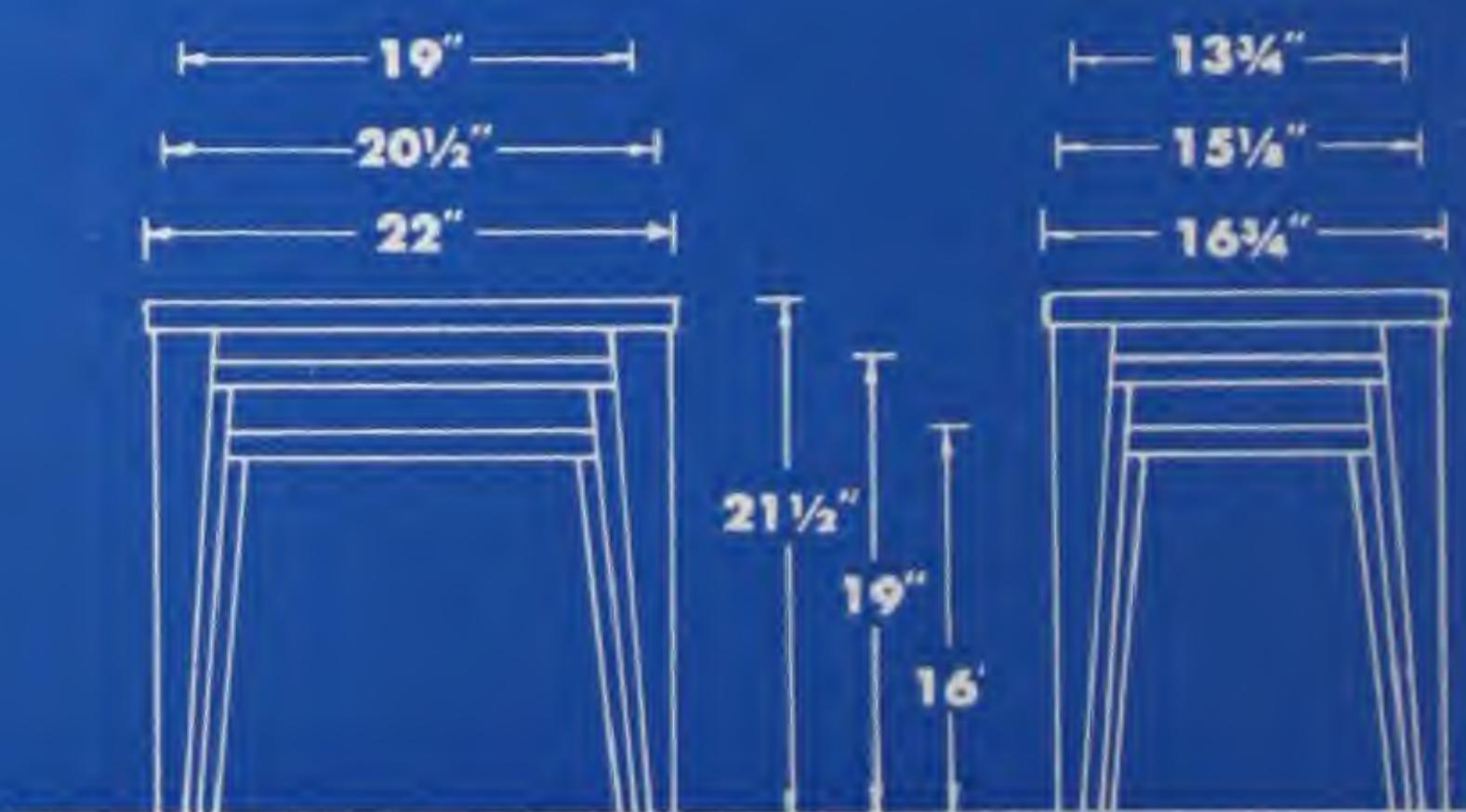
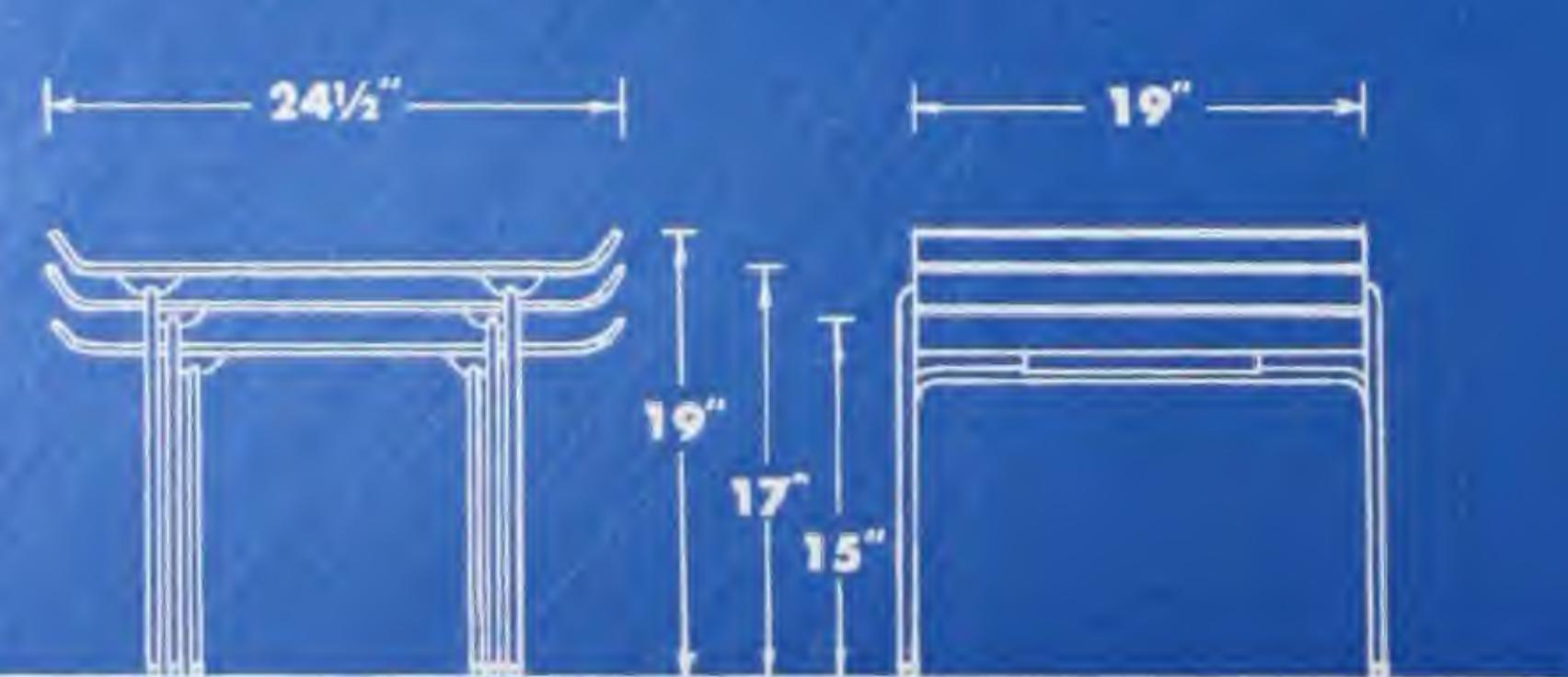
20 5/8"





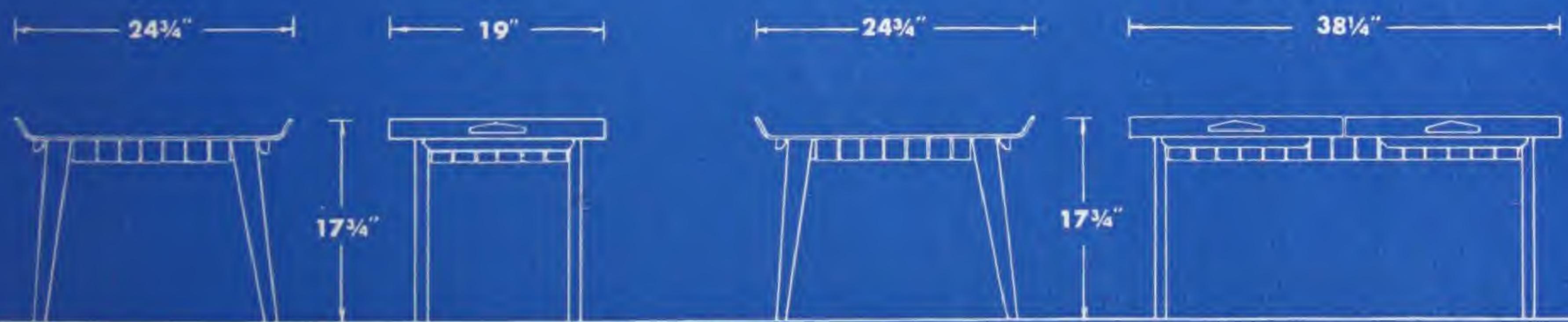
56ABC Nesting tables, Abel Sorensen design

57ABC Nesting tables, Hosken design

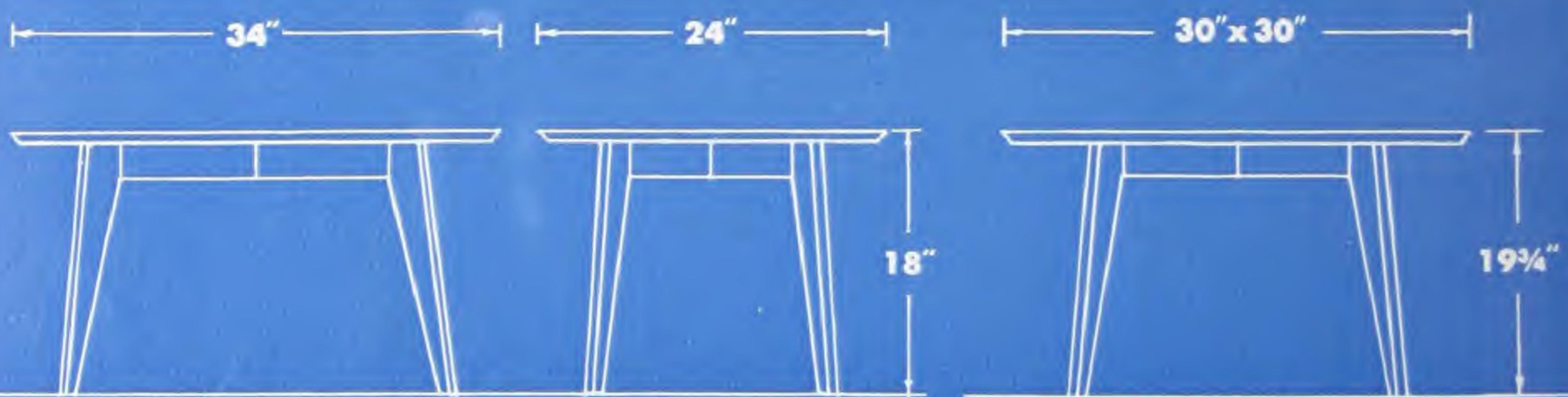




50 Tray table, single 52 Tray table, double Abel Sorensen design



100 Table



NK8 Table

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